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ANTIQUES

SEPTEMBER
1930
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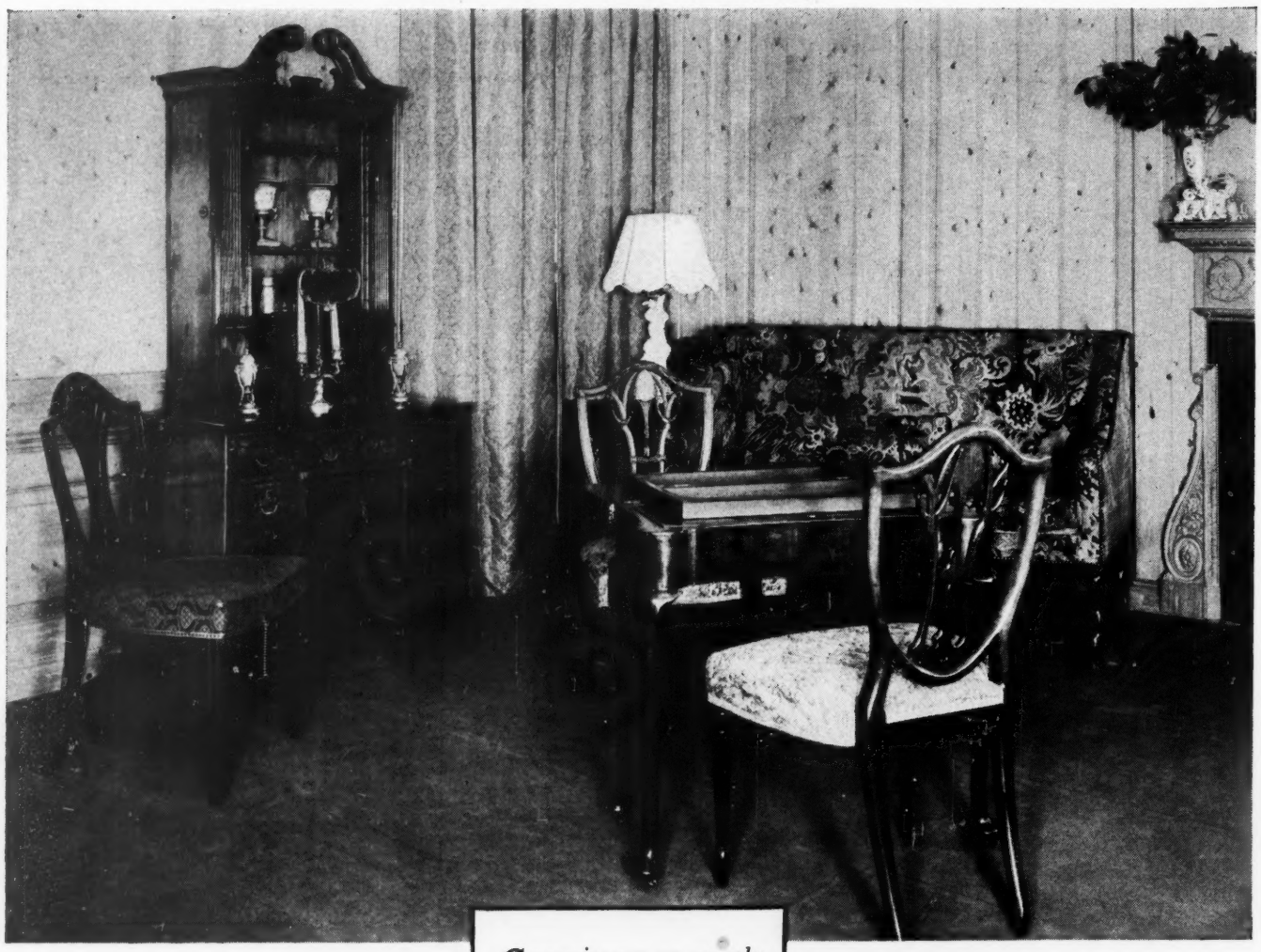

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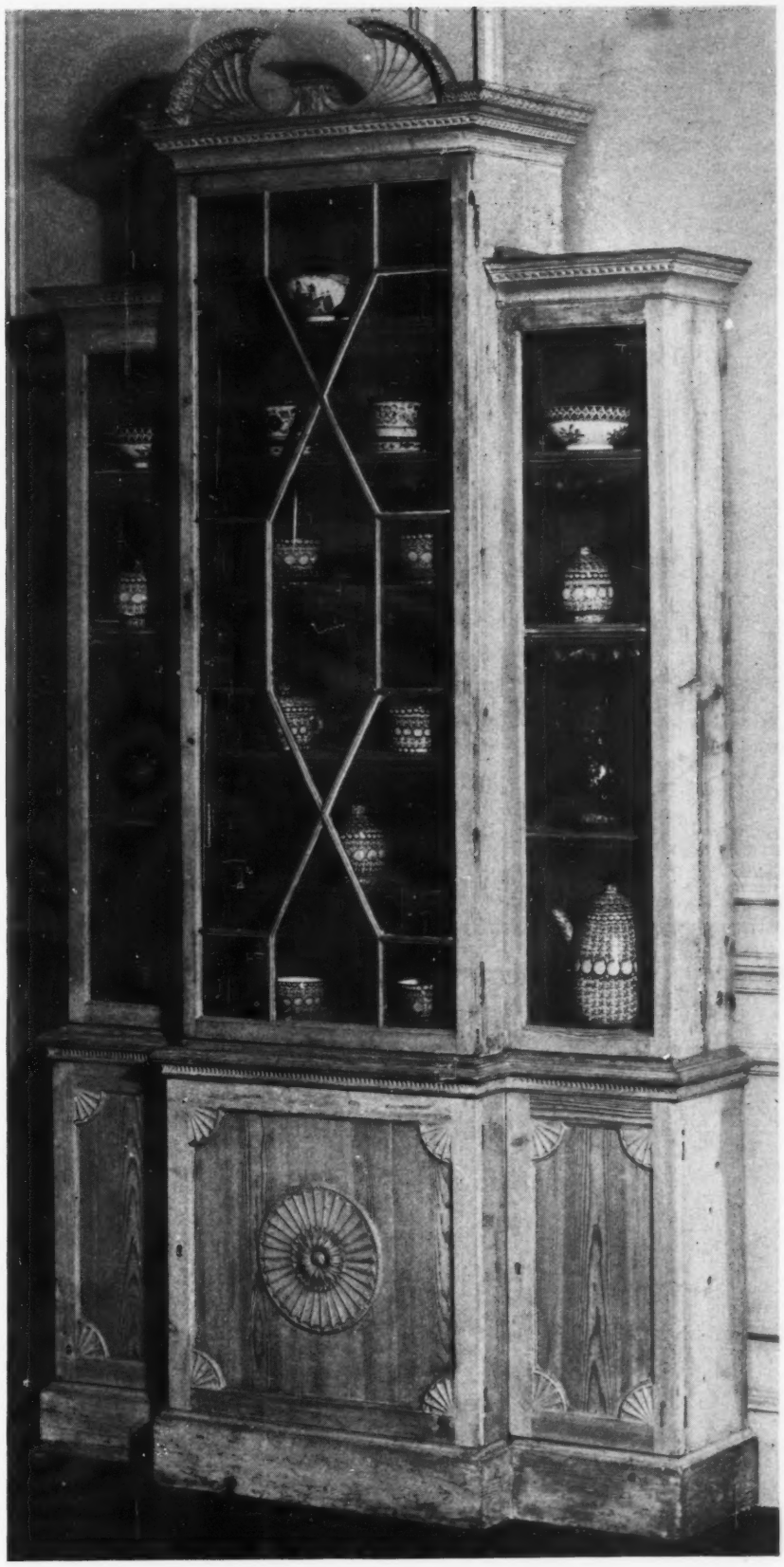

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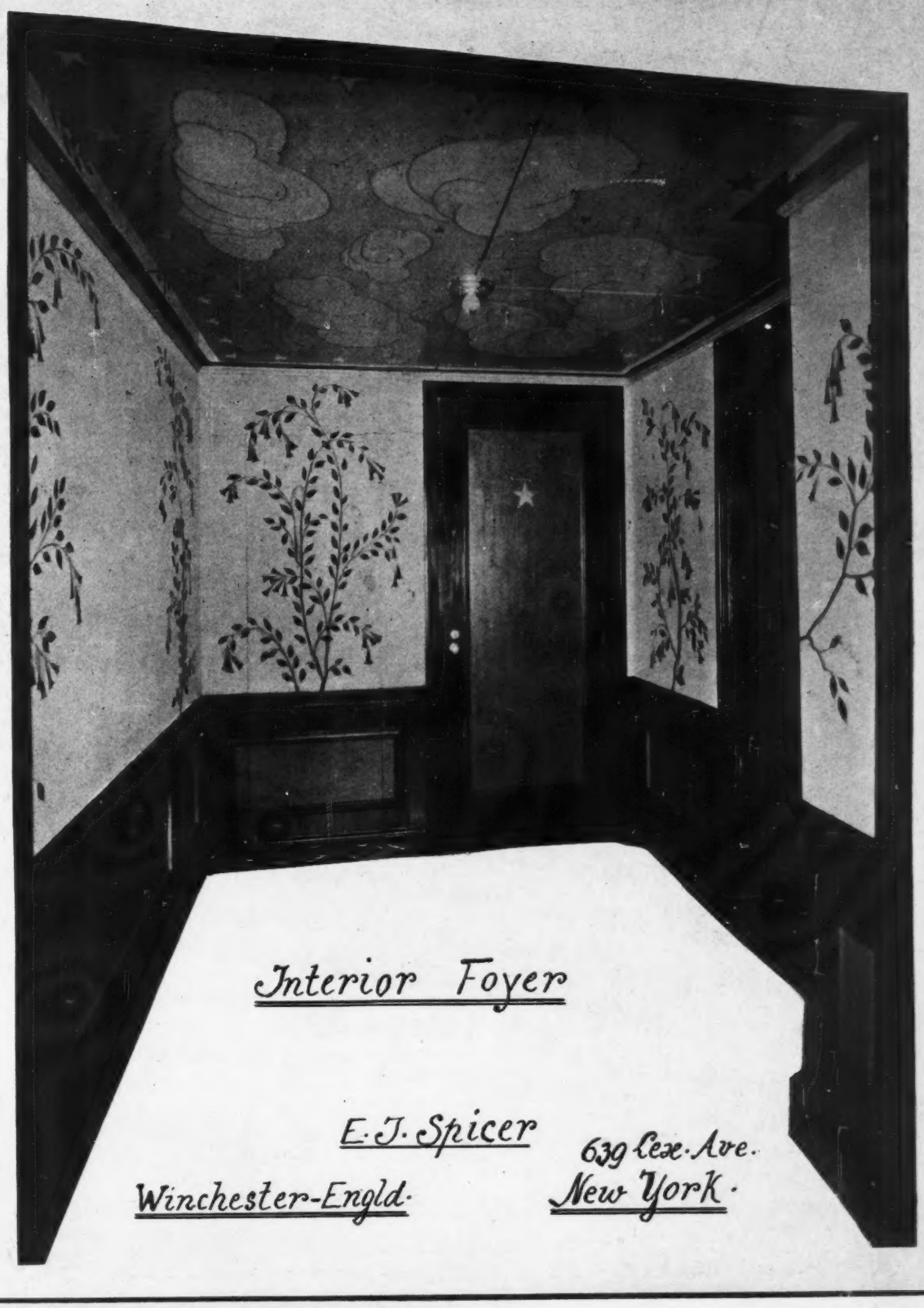

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We have the pleasure and honor of having four generations of Art Collectors in England in back of us and hope we may have four generations ahead of us.

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June 24, 1930

Dear Mrs. Bekkers:

I understand that in October you are having a sale at the Plaza Art Galleries and that you are going to donate 5 % of the proceeds of this sale to "The International Association for the Promotion of Post Graduate Study for Medical Women." I want to thank you in behalf of the Organization, and also to ask if you would like the names of the members.

Gratefully yours,

CORA M. BALLARD, M.D., *President.*
The International Association for the Promotion of
Post Graduate Study for Medical Women.

The Countess Visits Burnham's

A vivacious young woman and a tall stately one, both in smartest tweeds, step out of a stunning sport car in front of Burnham's Headquarters Building in Ipswich, Massachusetts, and are met by a pleasant young lady—one of the guides at the Trading Post.

MRS. CARTER, a typical modern American type: "Mr. Burnham, please."

THE GUIDE, smilingly: "He isn't here now. Is there something I can do for you — or show you?"

MRS. CARTER: "No, thank you. We must see Mr. Burnham himself." And, turning to her friend, she continued: "No matter how long we wait, we'll have to see Mr. Burnham. Why, he's a regular encyclopedia! I think I know something about antiques, but he really *does* know! He'll make your visit here an event you'll never forget." Then addressing the guide again: "When will he be here?"

THE GUIDE: "That's pretty hard to say. You see, some folks just drove him over to the House of Correction."

The tall COUNTESS WICHAM, deeply sympathetic: "Oh, the poor, dear man. Whatever did he *do*?"

As the guide started to reply, Mrs. Carter hastily took the reins: "Don't be alarmed, dear Carolyn, Mr. Burnham has taken the House of Correction for storing his old lumber and so forth. It was the only building in town large enough for his purpose. And the people of Ipswich are so law abiding the house hasn't been used for years. It's such a prominent building, though, the name has stayed with it." Turning to the guide: "When will Mr. Burnham return?"

"I can't say exactly. He left about an hour ago with some people from Ohio and he'll probably be busy for some time because they're selecting old paneling, cupboards, mantels, and flooring for two rooms in a Colonial house they're building in Cleveland."

THE COUNTESS: "Cleveland, Ohio! My word! That's 'way out West. Why did they travel so far just for building material?"

The guide spoke up: "I beg your pardon, Madam, but Mr. Burnham is the only man in this country who has complete antique houses and really old building materials in large quantities, paneling, built-in cupboards, mantels, old bricks, and things of the Eighteenth and Nineteenth Centuries. Here in America it isn't just collecting antiques that fascinates people — it's having the entire authentic background that's growing increasingly popular."

MRS. CARTER: "Here's Mr. Burnham now! Mr. Burnham, I want to present the Countess Wicham of Charing Cross, England. She's so interested in the early pine room and the sleigh bed you sold me, she wanted to go to a museum and see more of the Early Americana. But museums are such mammoth places, and it's so much work to get information and facts there. And then, it's such impersonal, stereotyped data you forget it almost immediately. You're always so nice to everybody, Mr. Burnham, I felt sure you wouldn't mind showing her through your houses and buildings and telling some of their histories."

MR. BURNHAM: "Of course, Mrs. Carter, I'll be delighted! You know I'm always pleased to have interested visitors, and it will certainly be a privilege to be a guide to so distinguished and charming a person as the Countess Wicham."

THE COUNTESS, smiling: "Mr. Burnham, you would be exceedingly popular in the diplomatic service!"

MR. BURNHAM laughed a little, then continued: "I take a sort of personal pride in the things the Colonists made. Each stalwart, lovely piece of furniture, every old building is symbolic of the stoicism of a thrifty, home-loving people. *My* people!"

They start through the main building. Mr. Burnham goes carefully into the details and history of outstandingly interesting pieces. The Countess and Mr. Burnham spar genially, and Mrs. Carter is elated over her idea of such a successfully entertaining afternoon for her guest from "across the Pond." They enter a large room in which hooked and braided rugs and homespun blankets are displayed.

MR. BURNHAM: "When spinning wheels furnished the static, and warp and woof, not W E A F, was the program, little ladies and blushing girls sat hooking and braiding these rugs, and spinning wool for blankets and clothing. Think of the loving labor they represent. Each one portrays the maker's desire to create a beautiful pattern and the finest workmanship."

THE COUNTESS: "Mr. Burnham, your word picture takes me right into one of those homes with its candle light and homey air. In those days, just as now, there was competition in the artistic souls of women and girls. Each was trying to make a better rug than her neighbor."

MRS. CARTER interrupts: "Carolyn, dear, didn't I tell you that the spirit of this place, this veritable museum with its human equation, would 'get you'?"

THE COUNTESS: "It certainly has won me over to the Colonies. My nephew, Roland — Nancy's boy, you know — is marrying next month. His bride is a charming little thing from Epsom Downs. He has a fine position waiting for him in New York and they want to live on Long Island near some old friends. I've just got to do something handsome for them. I've been frightfully nonplussed about it. Now, I *know* what to do. I'll give them a unique start in life. They shall have no house hunting or house building worries; no furniture selecting or matching and fussing about periods. I'll buy them an old house right out of this town!"

THE COUNTESS stopped for breath in her excitement and elation, then continued: "They're going to start their married life in America. Let them start in the same quaint, romantic way the earlier settlers did. Let them imagine they came over on that famous 'Floral Barge' even though they arrive on the Homeric, and then settle down in a tiny Nineteenth-Century house. Isn't that a jolly idea, Mr. Burnham?"

MR. BURNHAM: "I think the spirit you show is great!"

THE COUNTESS: "I think it's priceless! You said you have moved a house to Long Island. Now let's *see* you do it! Show me some of the speed you are famous for here in America. Have that sweet little house moved to Roslyn, Long Island, all ready to live in by December 25th."

MR. BURNHAM: "My men are in Philadelphia erecting a paneled room for Mrs. Lipscott this week. They will be through Friday. Before December your house will be in Roslyn and by the 24th it will be ready to live in. In fact, my men will trim your Christmas tree, if you want, with all the fruit, candy, and paper trinkets of a century ago. We'll make this a joyous Christmas for the bride and groom!"

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RALPH WARREN BURNHAM

IPSWICH ~ **MASSACHUSETTS**

SEPTEMBER, 1930

Once more ANTIQUES is receiving tangible evidence of the friendly interest of its readers. The change in size of the magazine, planned for the beginning of the present volume, was amply discussed in the July Attic. The editor looked forward to the "new dress" with assurance, feeling confident

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ANTIQUES

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

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that subscribers would find pleasure in the changed appearance of the magazine. But not even in his most optimistic moments had he anticipated the surprisingly numerous and laudatory comments that have come in. Obviously readers of ANTIQUES are an observing and appreciative lot.

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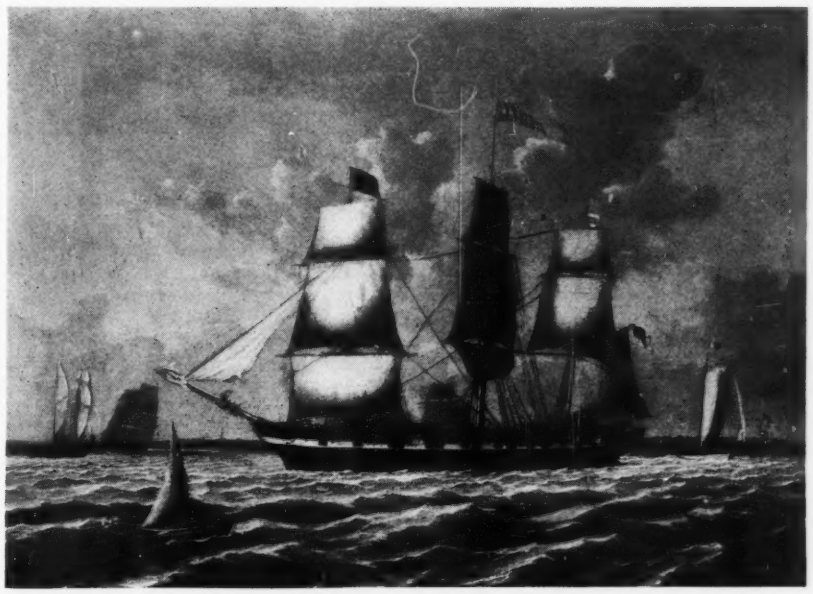

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Photograph by Robert E. Keene

NEW ENGLAND HIGHBOY (*c. 1720–1740*)

Of well-figured curly maple. The curiously shaped cabriole legs, terminating in delicate Spanish feet, are features of special interest. According to family tradition, the piece at one time belonged to the Reverend Stephen Williams of West Woodstock, Connecticut. However, it may have been made in eastern Massachusetts or Connecticut.
Owned by Mrs. George Dana Lord

ANTIQUES

A MAGAZINE FOR COLLECTORS AND OTHERS INTERESTED IN TIMES PAST & IN ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVIII SEPTEMBER, 1930 *Number* 3

The Editor's Attic

The Cover

IT WAS in the midst of the sizzling season, with the official metropolitan temperature in the high nineties, and the unofficial heat melting even the H L hinges on early American doors. No relief was in sight other than to watch the unwinding of Byrd's South Polar expedition in a refrigerated movie theatre, and incidentally to ruminate upon the close resemblance between a huddle of penguins on an ice floe and a cartoonist's notion of a prohibition meeting. Then, one day, the Attic's eye encountered the sixteen-inch blue platter that is reproduced on this month's cover of ANTIQUES. Though too late to be of any benefit in assuaging the torridness of August, its ample depiction of frigidity may, nevertheless, serve as a partial antidote to the fervid embrace that departing Summer frequently bestows upon an exhausted world.

In any case, it offers an appropriate reminder of those early nineteenth-century polar expeditions that, in course of a long series of disappointments and disasters, gradually developed a technique of manœuvering in arctic latitudes and thus paved the way for eventual triumph at both ends of our terrestrial pivot.

Precisely when, or by whom, the platter was made, or what specific expedition, if any, it commemorates, the Attic has been unable to discover. The piece has been attributed to Wood of Burslem, but on what authority is not known. Obviously, however, the work of a highly competent Staffordshire potter, it is safely assigned to the 1820–1830 decade, throughout which, at short intervals, adventurous English explorers endeavored to penetrate the chill mysteries of the far North.

Thus, in 1819, Lieutenant Parry, who was later knighted, set out to find a northwest passage through Davis Strait, Baffin Bay, Lancaster Sound, and Barrow Strait to Melville Island. In 1822, Captain (afterwards Sir John) Franklin returned from a three years' expedition by lake and land through the Canadian regions that skirt the Arctic Ocean. In 1821, Captain Parry again set forth to probe the ice-choked passage between east and west, and had hardly returned, in 1823, before he was off upon yet another quest. Franklin was at it once more from 1825 to 1827, and in the latter year the indomitable Parry made a direct try for the Pole, and missed.

Meanwhile books filled with wonderful copperplate engravings of icebergs, auroras, whales, Eskimos, polar bears, seals, wolves, and all the other manifestations of the Polar regions tumbled in heaps from busy presses. The interest aroused by these publications must have been considerable — so much so, indeed, as to make us wonder that the enthusiasm was not more generally exploited by the astute potters of Staffordshire. Apparently their sole memorial to years of brave endeavor is found in this ungallant platter, upon whose cerulean surface a group of hardy Nordics are occupied in shooting a protective mother bear, at a range of perhaps six inches, while an indifferent paterfamilias reposes at a safe distance in the foreground, and gazes calmly seaward, unmindful of the doom about to overtake his wife and progeny.

The Frontispiece

THE highboy pictured as this month's Frontispiece possesses many elements of rarity. Despite some indications of provincialism in its design — particularly in the curious form of the cabriole legs — it boasts quite dainty proportions. Furthermore, the curly maple of which it is constructed is decidedly rich in figure and satisfactory in matching, while the Spanish feet contribute a touch usually considered highly desirable. The deep cutting of the shell in the lower middle drawer is likewise deserving of notice.

Whether this unique specimen is of Massachusetts or of Connecticut origin, the Attic hesitates to say. Now the property of Mrs. George Dana Lord of Hanover, New Hampshire, it came to its present owner from the old Williams house in West Woodstock, Connecticut, which, it is believed, belonged to Mrs. Lord's great-great-grandfather, Reverend Stephen Williams, who founded the church in West Woodstock, and was its pastor for the better part of half a century.

This pioneer minister was born in 1722, and in 1748 married Martha Hunt of Northampton. Evidently a bit of rural cabinetmaking, the highboy may have been part of the wedding outfit of the bride and groom, though many of its features suggest a considerably earlier date — or would in a more sophisticated item. It is again possible that the Reverend Stephen inherited the piece from his father, the equally Reverend Stephen Williams of Longmeadow, Massachusetts, who, in 1718, married Abigail Davenport of Stamford, Connecticut. The elder Stephen appears to have been a man of consequence; for his diary records the fact that "my neighbor Brooks is uneasy because my house is so stately." But fine houses ran in his wife's family. The lady's ancestral home in New Haven contained no less than sixteen fireplaces; and it was not improbably her wealth that accounted for the stateliness of the Longmeadow mansion. The ministerial calling of the Williams tribe was not conducive to affluence.

In so far, then, as its family affiliations are concerned, this

Fig. 1 — Indian on Snuff Bottle
Label used c. 1790–1800

Fig. 2 — Indian from the New York Directory for 1821–22

Fig. 3 — Indian from the New York Directory for 1831–32

highboy could well enough be attributed to either Massachusetts or Connecticut. Whether its somewhat uncommon arrangement of drawers — three constituting the upper tier of the superstructure and five occupying the lower section — offers a key to its provenance, the Attic cannot say. A good many puzzling considerations likewise enter into any attempt to determine its date. The cornice drawer and the heavy molding at the joining of the upper and lower parts, together with the Spanish feet, point to a year not far from 1720. On the other hand, the shape of the apron and the character of the lower frame in general have somewhat the flavor of the 1740's. Under the circumstances, as has already been observed, the highboy could have been made either for Stephen Williams of Longmeadow or for his son of West Woodstock. But why continue? The question of original ownership and precise date are of no great importance. Without regard to its pedigree, the piece speaks for itself as an object of more than ordinary interest.

Fig. 4 — The Bottle Bearing the Label (*Fig. 1*)
Octagonal in form; of greenish glass blown in dip mold

Appertaining to Indians

Did the carved wooden Indian of the cigar store precede the woodcut Indian of early American tobacco advertisements and labels, or was he an afterthought? Tradition, of course, holds for the greater antiquity of the statuary braves. On the other hand, certain items of tangible evidence favor the engraved redskins' claims to priority. In so far as the Attic is aware, no carved Indian provably made before 1840, or thereabouts, survives, whereas three printed aborigines, the earliest of whom was hard at work in the 1790's and the latest during the first year or two of the 1830 decade, are here given public introduction.

Of the three, the Lorillard figure is by far the most appealing. Not only is it the oldest, but it graces the label adhering to a venerable but still intact snuff bottle, while the other two serve only to adorn the pages of New York directories. Further than that, the Lorillard emblem is associated with a firm that, after a century and a half of business life, still preserves its name and its identity as an organization.

Tradition holds that the two brothers, Peter and George Lorillard, Huguenot refugees from France, came to New York City before the Revolution, and set up, each for himself, as manufacturers of snuff and, subsequently, of other forms of tobacco. However that may be, an account book preserved by the Lorillard Company indicates that, in 1786, the pair decided to pool their fortunes. Each one turned over his current stock of tobacco to the joint enterprise and added a sum of cash. The resulting assets, duly recorded in the account book, totaled some £534. The new firm must have prospered, for the 1789 statement of resources shows £1,247 in cash and inventories, with negligible liabilities.

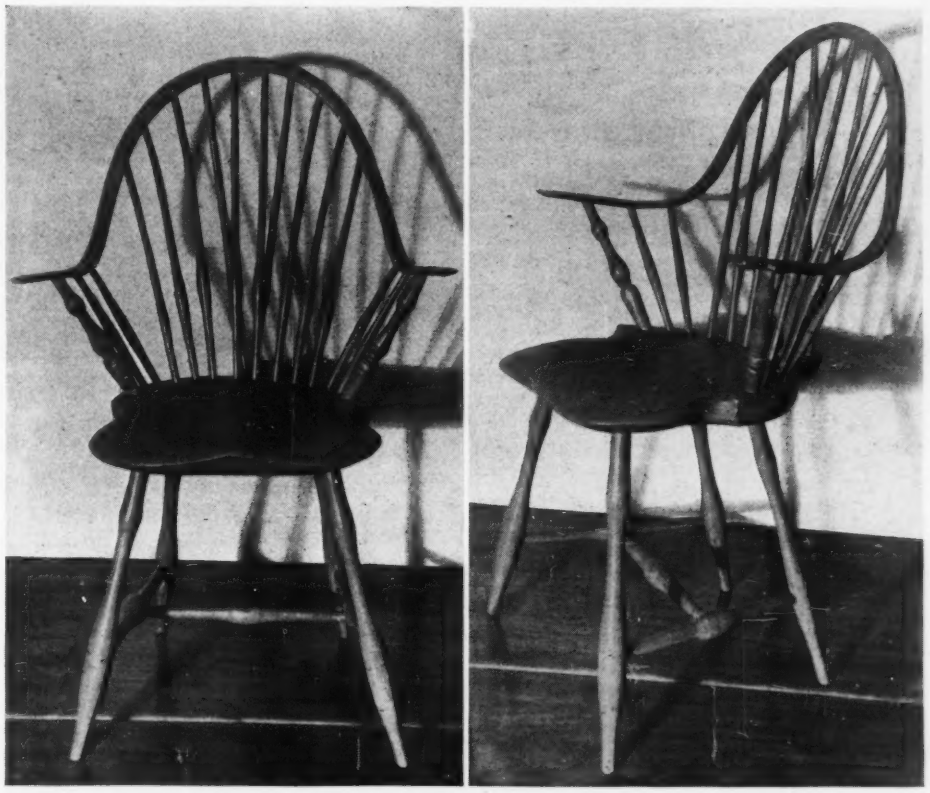
An announcement in the *New York Advertiser* for June of the same year gives the firm's address as 4 Chatham Street. A woodcut very similar to the bottle label previously discussed heads this advertisement, which must have been printed at a somewhat earlier date than the bottle label. For the latter carries the address 30 Chatham Street, and this location was not occupied by the Lorillards until some time during the 1790's. Thereafter it is listed in successive New York directories until 1818. During a good part of the interval, it would appear that one or both the partners lived next door to the shop.

Evidently the Chatham Street landmark of the day was the local jail, an edifice mentioned in the Lorillard advertisement of 1789 as a monument whereby pilgrims in search of the comforting weed might guide their steps. In that instance, the word is spelled *gaol;* but the printer of the label builded better than he knew when he transposed it to *goal.*

Where did the Lorillards acquire the bottles in which they dispensed their snuff? The one illustrated is of greenish glass, and was doubtless blown in a full-size, hexagonal dip mold. Its

crudity of material suggests American manufacture. Were there existing records to substantiate such an hypothesis, the Attic would be inclined to attribute its making to some New York or Brooklyn glasshouse. But, well before 1790, the Bamper enterprise had given up the ghost, and its various successors had not yet appeared upon the scene. There may, nevertheless, have been other local factories, which have escaped the vigilant eye of historians of American glass. Again, the Pitkin Works at Manchester, Connecticut, which were in full blast from 1783 to 1830, were not too far away to have supplied the Lorillards with needful containers.

Here ends our immediate concern with the Lorillards and their tobacco shop. But the Attic cannot resist the temptation to carry the tale a step further. Somewhere in the early 30's, Peter retired from business. By 1834, George had passed over to the majority, and Peter, Jr., had assumed control of affairs. It must have been a third Peter, or Pierre—for the name had altered with increasing family affluence—who built up the great corporation that, in the 1890's, was taken over by the American Tobacco Company. By this time the Lorillards were producing every form of manufactured tobacco except cigars and cigarettes. It was not until somewhat later, and under the ægis of a new management, that a popular brand of cigarettes was placed on the market, and that the firm whose fortunes were founded on the dispensing of sneezes by the bottleful began to win more wholesale success through withholding coughs by the carload.



BRACE-BACK WINDSOR CHAIR (*eighteenth century*)
Shown in two positions, this chair exhibits a number of distinguished features. The shaping of the continuous strip that constitutes the back and arms is particularly noteworthy.
From the collection of Mrs. Dean Pearson, Hanover, New Hampshire

Francis P. Garvan, Educator

FRANCIS P. GARVAN'S recent gift to Yale University of his collections of early American furniture, silver, glass, china, prints, paintings, and the like, has been so widely heralded in the newspapers as to require no further descriptive comment at this time. Indeed, so large are the collections, so comprehensive as a whole and in their individual divisions, as to beggar description. For years to come, they will offer a mine of living material for the art student and the investigator. Just now, however, the motive that has prompted Mr. Garvan's generous act and its possible consequences seem quite as deserving of emphasis as do the extent and value of the foundation that has been established.

Mr. Garvan's personality is essentially dynamic; his point of view is objective. He sees different manifestations of the fine arts less as vehicles of purely æsthetic enjoyment than as useful potentialities that should be kept actively at work wherever they may exercise a fresh and beneficial influence. Hence his munificent donation to Yale entails a considerable responsibility. The University is to serve as much more than the custodian of a static exhibit; it is pledged to ensure the wide and steady circulation of the things entrusted to its care. In short, to whatever theory or practice the institution may adhere in other educational fields, in the domain of early American arts and crafts it is committed to a policy of conducting extension courses. If this new move fails to exercise an enlivening influence upon the entire academic machinery of the place, the Attic will be greatly surprised.

The effect upon other colleges and universities is likely to be no less significant. The Mabel Brady Garvan Collections are to constitute the basis of an Institute of American Arts and Crafts, likewise bearing Mrs. Garvan's name, which will be designed to encourage scholarly studies in the history and criticism of the early art effort in America, as well as to stimulate the adapting of the finer forms of old to the requirements of the modern era. Hitherto, our institutions of higher learning have assumed a somewhat supercilious attitude toward American antiquities. It is doubtful that even Yale, until within the past few months, would have admitted that the subject could afford material worthy of graduate, or even undergraduate, consideration. In so far as the Attic is aware, not one of the dominant universities has seen fit to recognize the important services that, by their writings and their museum labors, R. T. H. Halsey and Luke Vincent Lockwood have rendered to the cause of the American arts. The recently bestowed Master's degree upon John Hill Morgan was, the Attic believes, both tardy and inadequate.

In the face of Mr. Garvan's great gift, and the interest that it has aroused, this general pose of academic indifference to early American creative effort in the arts and crafts can no longer be maintained. Just now the spotlight is focused upon Yale. The time should not be long before other large bodies will be observed moving as rapidly as dignity allows toward the same radiant circle.

A Winsome Windsor

THE special points of distinction in the Windsor chair illustrated on this page are perhaps more easily perceived than described. Together they conspire to impart to the piece an air of dainty smartness seldom equaled among American specimens of its type. It is owned by Mrs. Dean Pearson.

Fig. 1 — ARMCHAIR (*1775–1780*)
Attributed to Gerrard Hopkins. The sometime property of William Paca, Signer. The curve of the seat is unusual in this region.
Now in the rooms of the Maryland Historical Society

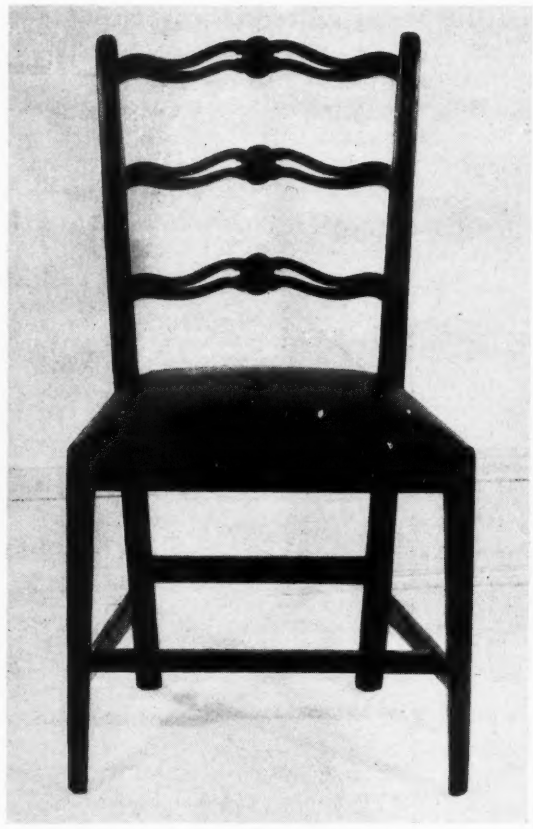


Fig. 2 — LADDER-BACK CHAIR (*1780–1790*)
Attributed to Gerrard Hopkins. Formerly the property of Charles Carroll, Signer. From the breakfast room of Doughoragan Manor.
Now in the author's collection

Fig. 3 — INLAID CHAIR (*c. 1790*)
An Annapolis work by an unknown maker. Once in the old Senate Room of the State House, Annapolis, but removed when the Capitol was rebuilt in 1879.
Now in the rooms of the Maryland Historical Society

Fig. 4 — CHAIR IN HEPPLEWHITE STYLE (*1790–1800*)
Formerly the property of Charles Carroll, barrister, of Annapolis and Baltimore, it stood in Carroll Park Mansion (*built 1741*). Maker unknown.
Now in the St. John's College Museum, Annapolis

Early Maryland Furniture

By Henry J. Berkley, M.D., D.Sc.

RECENTLY I published, in the *Maryland Historical Magazine*, a Register of the Cabinetmakers of the Province and State of Maryland between 1746 and 1820. (See *Maryland Historical Magazine*, March, 1930.) The total number of these workers, as listed in newspapers and directories, approximated three hundred and thirty, and, while amongst them were no outstanding figures like Savery of Philadelphia and Phyfe of New York, there were many who did excellent work. In addition to their output, furniture of all kinds from England, from Ireland, sometimes from France and Holland, from Philadelphia and New England, found entrance into Annapolis, and later into Baltimore, to be distributed to the manors and town homes of the wealthy. Hence, until one grows familiar with local peculiarities of woods and construction, it is difficult to distinguish the homemade from the foreign.

Some of the old manors were richly equipped. Concerning one of them in particular — Belair, in Prince Georges County — some valuable data are preserved. The mansion was erected, in 1741, by Governor Ogle of the Province. On February 9, 1763, its movable effects were sold at vendue. The event was attended by the élite of Anne Arundel and Prince Georges Counties. High prices were obtained, as is learned from the still extant book of sale, which even gives the names of the various purchasers. Space forbids quoting from the inventory more than enough to give an idea of what the house contained. Hence we take from the list of items the contents of only three rooms.

In the Large Parlour: —— 8 Carved Mahogany chairs £8/0/0. 1 Rush bottom easy chair 0/7/6. 1 Tea ditto, 0/7/6. 1 ditto lined with check 0/7/6. 1 Square mahog. Table 0/40/0. 1 Ditto Cherry Tree, 0/30/0. 1 Card Table 0/30/0. 1 Blue Wlt.[?] table 0/8/0. 1 Pair Andirons etc., 1/5/0. 1 Pier Glass 5/0/0. 5 Carpets 5/0/0. 1 Tea Chest, 0/10/0. 1 Phineared Tea Chest, 0/7/6. 1 Phineared fire screen 0/10/0. 1 Case and Bottles, 1/2/6.

In the —— Bed Room: —— 1 Dutch Kitchen, 1/0/0. 1 Bed and furniture, 20/0/0. 6 Chairs covered in Red Damask 6/0/0. 2 Dozen Pewter plates 2/0/0. 4 Chintz Window curtains 6/0/0. 4 Damask Window Curtains 3/0/0. Pair plain Brown Sheets 1/0/0. 1 ditto 0/10/0. 10 Pair finer ditto 6/5/0. 6 Large Damask Table Cloths 4/0/0. 4 Smaller ditto 0/10/0. 2 Diaper Table Cloths 10/10/6. 6 Holland ditto 3/15/0. 7 Small Holland Table Cloths 2/2/0. 45 Old Napkins 2/5/0. 24 Ditto 3/0/0. 13 Pillow Cases 0/19/0. . . . 1 Pair Andirons etc. 0/12/0.

In Mrs. Ogle's Room: —— 1 Chest with drawers 2/0/0. 1 Dressing Glass 0/15/0. 6 Chairs 6/0/0. "Close" 0/5/0. 1 pair Andirons etc. 0/12/6. 1 Bed and furniture 17/10/0. 1 Ditto, ditto 6/10/0.

The total valuation set by the assessor was £270 15s. The amount brought at the sale was £927 15s. — a very considerable sum for the time, and evidence that competition in the bidding was strong. Presumably the furniture was chiefly by English makers, and was of the best quality. Nevertheless, since there had been cabinetmakers in Annapolis for over seventeen years, some pieces — among them the cherry table of the inventory — may have come from their shops.

A word on the several woods used in Maryland may not be inappropriate. From earliest times, native walnut was worked by plantation furniture makers. Mahogany was introduced before 1759, and soon became the favorite wood. Oak seems to have been entirely disregarded, except occasionally for frames of large pieces. Cherry, both wild and cultivated, was popular in Annapolis, but was used to a far greater extent in the inland country, particularly at Frederick and Hagerstown. Apple wood was not in service, save in the region of the Shenandoah Valley, where the Germans penetrated from Pennsylvania. Maple, the native and the foreign, was employed in the earliest days, then fell into disuse until 1820, except in the western counties. It was entirely supplanted by mahogany in the eastern counties. Some rosewood furniture was imported as early as 1817, but nowhere can be found any notice of its being produced by local men at that date.

Pine, yellow and white, was at all times a reliance for the seats of chairs, legs and tops of tables, and common furniture in general. It also constituted the foundation upon which veneers were laid. It is rare to find a desk or cabinet of pine unless covered by walnut, cherry, or mahogany veneer. The hard yellow pine was serviceable for the frames of tables, beds, desks, and the like, but only for those parts not visible to the eye. As we shall presently see, it was discarded for another and better wood. White pine was likewise used for the framework of furniture, and I have seen one old hunt table with a frame of

Fig. 5 — Serving Table (*c. 1780*)
Attributed to John Shaw of Annapolis. At one time the property of Charles Carroll, Signer.
Now in the St. John's College Museum, Annapolis

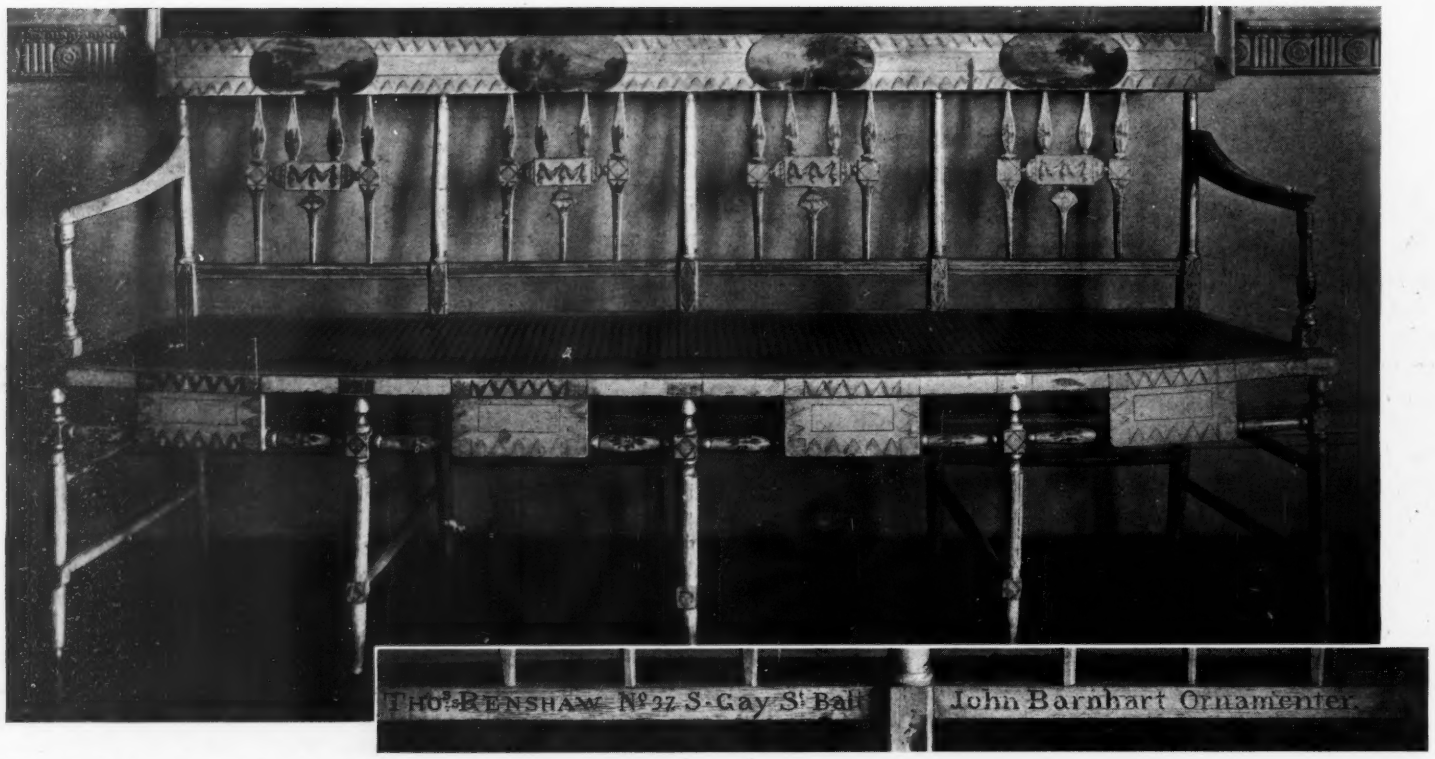


Fig. 6 — PAINTED SETTEE (*c. 1800–1814*)
An exceptionally interesting piece of furniture, comparable to the chair of Figure 7. The inscription on the back, also reproduced, carries the name of Thomas Renshaw, maker, and John Barnhart, ornamenter. Renshaw's name appears in the Baltimore *Directory* for 1814–15; that of Barnhart, a letterer and sign painter, in the *Directory* for 1822–23. Now owned in Providence, Rhode Island.
In the collection of Mrs. Rush Sturges

this wood. It was said to have been Annapolis-built.

In the framework of Maryland furniture, a number of other woods were frequently introduced — ash, oak, or gum, besides that with which I have last to deal, the different varieties of tulip or poplar tree. In Maryland, on the coastal plain, and in the nearby piedmont regions, this tree grows straight and tall, with diameters up to six and eight feet. It is quite free from knots. Almost as soft as white pine, it planes and saws without splitting, and is otherwise easily worked. But its prime qualification is that it never buckles or twists, even when soaked with water. Time makes no impression upon it; it is as good today, under shelter, as it was a hundred and fifty years ago. An old tulipwood drawer "pulls" as well now as when it was first fitted by its maker. For a time, tulipwood was used only in the Palatinate. Later, learning of its advantages, the cabinetmakers of Philadelphia and New York adopted it. To the southward, however, its employment did not spread beyond the Potomac River, Norfolk possibly excepted.

Throughout southern Virginia and North and South Carolina, yellow pine was always used for the frames, bottoms, and sides of drawers. We may be sure that, if a fine piece of furniture lined with

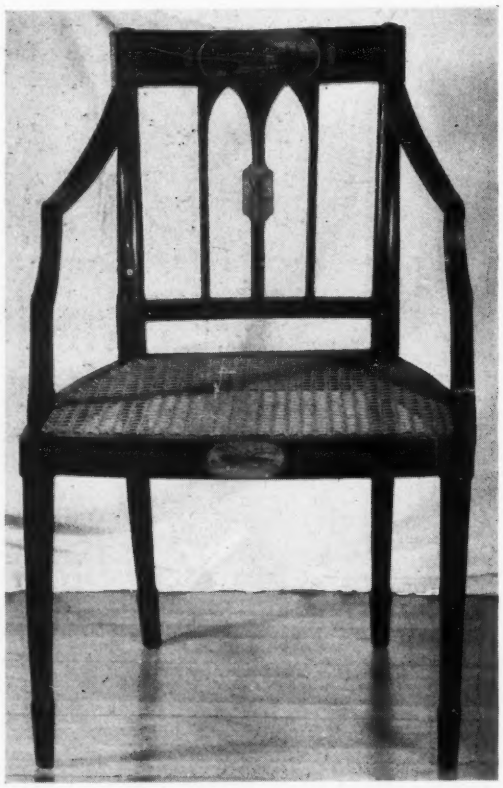


Fig. 7 — DECORATED CHAIR
An unusually fine specimen. One of a set of twelve with settee, of a style in vogue about 1814 in Baltimore. Each chair has the picture of a local home; in this instance, the McCurdy mansion. The piece is attributed to John Findlay, fancy furniture maker; the decorator is said to have been an English artist.
In the collection of Mrs. William Deford

pine is found in Maryland, it was not made in the State, but somewhere farther south, or possibly in Pennsylvania. True whitewood was used more to the north.

I shall print, as examples, the two earliest advertisements of Annapolis and Baltimore cabinetmakers in the Register. Both are from the *Maryland Gazette*, at that time the only newspaper in the Province. The first is dated October 21, 1746, the other, April 9, 1767. There were other cabinetmakers before that time in both cities, but they are virtually unknown to us as advertisers. For instance, we have evidence that some of the Moores — Robert, Thomas, and William — were in the furniture business by 1760, in Baltimore, possibly as a branch of a Philadelphia concern; but they did not begin to bid for publicity until 1774. However, to return to our pioneer announcements:

1746. JOHN ANDERSON, Cabinet maker and carver, late from Liverpool, makes chairs, tables, bureaus, dressing tables, clock cases and all kinds of furniture made of wood belonging to a house, in the neatest, cheapest, and newest modes. The subscriber buys plank, walnut, wild cherry, poplar and pine of the following dimensions, half inch, two inch, three inch. The said Anderson lives at the house of the late Mr. Richard Tootel in Annapolis.

John Anderson died in 1758, and his estate was settled in the early part of the following year by his widow, Mary Anderson.

1767. GERRARD HOPKINS, son of Samuel (of Anne Arundel County), cabinet and chair maker from Philadelphia, at the Sign of the Tea Table and Chair, in Gay Street, Baltimore Town, makes and sells in the newest fashions in mahogany, walnut and cherry, tea chests, desks, bookcases, scrutoires, clothes presses, tables, bureaus, card, parlour and tea tables, chairs, candle stands, decanter stands, tea kettle stands, dumb waiters, tea boards, corner chairs, bedsteads, etc. etc., with or without carved work.

This Gerrard Hopkins is supposed to have served his apprenticeship with Robert Moore of Philadelphia. He manufactured at his stand, at the "Tea Table and Chair," from before the above date to 1796, and died just before the opening of the nineteenth century. Examples of his work are shown in Figures 1 and 2.

Unfortunately, while an industrious combing of ancient records has yielded the names of a small army of Maryland cabinetmakers, it is seldom possible to associate them with still extant specimens of furniture. Identifying labels are few and far between. No doubt a good many men used them as a mild form of advertisement. But, during subsequent years, the great majority have been scrubbed off by vigilant housewives, or have been removed by refinishers or repair men, who seem to make it a point of pride to obliterate the insignia of former craftsmen.

As a matter of fact, I have been unable to find the labels, or other marks, of more than four master workmen: John Shaw, furniture maker and importer of Annapolis (*1770–1785*), Stitcher and Clemmens, (*1804*), Thomas Renshaw (1814–1815), and John Simonson (*1810*), the last three from Baltimore. All others have apparently disappeared. There were likewise scores of Windsor chair makers in this community, but a local Windsor is hardly to be found today.

The Annapolis cabinetmakers were all native Englishmen, or the sons of immigrant English artisans. In the western part of the Province, they were sometimes of English, sometimes of German extraction. In Baltimore, on the other hand, they were cosmopolitan — English, German, Dutch, Irish, Italian, and French. The last of these nationalities had many representatives, probably because of the San Domingo tragedy, which cast thousands from that Island into the port. Some of the French and Italians had shops that produced continuously for over twenty years. Very little of their work remains at present. The best examples I know are the Reverdy Ghiselin chairs, now in the St. John's College Museum, but formerly in my possession.

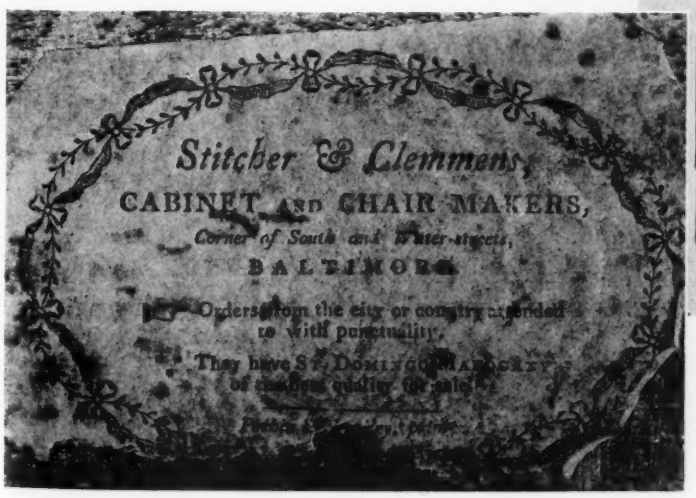


Fig. 8 — SECRETARY BOOKCASE (*c. 1800*)
A delicately designed piece of Baltimore furniture, bearing the label of Stitcher and Clemmens, reproduced at left. Photograph by courtesy of Edgar Miller, in whose forthcoming book on antique furniture it is to appear.
In the collection of Mrs. W. W. Hubbard

Fig. 1 — TOMB OF WASHINGTON (*eight-inch plate*)

Fig. 2 — NEAR TROY, N. Y. (*saucer*)

"Catskill Moss" Earthenware

By LURA WOODSIDE WATKINS

IN WRITING about antiques, it is never quite possible to tell the whole truth. New facts are always cropping up to spoil the carefully prepared patterns of the investigator. To the collector of Staffordshire printed wares, for example, it has no doubt seemed that the list of American views must by this time be so complete as to leave few new worlds — or even fractions of the old one — to conquer. But now comes a discovery that adds four more subjects to the number already known.

Not long since, I acquired a tea set of light blue Staffordshire, printed with American views. Except for one or two almost invisible chips, it is complete and perfect. There are twelve cups and saucers, twelve plates, and the usual larger pieces. I have also secured three platters. The mark on all these items reads *Catskill Moss* and *C. C.*, with the name of the scene in a ribbon. *Catskill Moss* denotes, of course, the pattern of the border, a delicate moss design on a background of irregular scales probably intended to represent a bed of moss.

Six different subjects decorate this set. The plates, by way of somewhat doleful reminder of the transitoriness of tea parties and similar frivolities, bear a picture of the *Tomb of Washington* (*Fig. 1*). The cups and saucers are labeled *Near Troy, N. Y.*, a view which also embellishes the teapot, sugar bowl, and cream pitcher (*Fig. 2*). The dregs bowl is marked *Valley of Wyoming* (*Fig. 8*). The Troy view is repeated within this bowl, while the covers of the teapot and sugar bowl show a bit of mountain scenery with a cabin in the foreground. The nineteen-inch platter has a picture marked *Boston and Bunker's Hill*, a view from Chelsea Heights, familiar in old engravings (*Fig. 5*). The seventeen and one half-inch platter carries a really beautiful engraving of *Hudson, N. Y.*, printed in a good blue — not the wishy-washy tint of the ordinary light blue, but a color that shades to the rich, deep tone so much desired by collectors (*Fig. 6*). The small platter shows a view *Near Weehawken* (*Fig. 7*).

In the usual manner of the collector, I hastened to consult the gospels according to Mrs. N. Hudson Moore and Mrs. Ada Walker Camehl. I found that Mrs. Moore listed five views in *C. C.* earthenware and that Mrs. Camehl had raised the number to six with a view labeled *Meredith*. Two of these six occur on my tea set: the *Tomb of Washington* and the Boston view, incorrectly quoted by both writers as *Boston from Chelsea Heights*. The others mentioned by them are *Albany and Schenectady Railroad*, *Capitol*, *Washington*, and *Kosciuszko's Tomb*.

In commenting on this ware, Mrs. Moore observes:

> William Ridgway made about fifteen patterns from American views, but they are printed in other colors than dark blue. There is a small series of views, printed in light blue, marked "Catskill Moss" and "C.C.," which have only recently been identified as being originated by William Ridgway.

The Ridgway brothers, John and William, worked together from 1814 to 1830. It was during this period that they produced the *Beauties of America* series for the American market — a series that comprised, in all, nineteen views printed in dark blue. William Ridgway considered this country an excellent market for his wares, so much so that, at one time, he planned to establish a pottery here. He even came to America and selected a site in Kentucky; but, upon his return to England, evidently changed his mind, for the factory did not materialize.

William Ridgway made a series of thirteen American views with a border of small sprays of moss in light blue or black (not the Catskill Moss). A view of the Capitol at Washington and one of the *Vale of Wyoming*, *Wilkesbarre* are found with this border as well as with the *Catskill Moss*. The Capitol has, in fact, been represented likewise by several other potters, notably Wood and Ralph Stevenson. The tomb of Washington has also been taken by T. Mayer as a subject for pottery decoration. Scenes along the picturesque Hudson are included in the list of American views of nearly every Staffordshire potter.

But to return to the *Catskill Moss* series, Mrs. Moore says further:

The most interesting view in the series — there are but six or seven so far identified — is a well-wooded scene with a railroad showing one of the very early engines, more of an English than an American type. However, the first locomotive used in this country was of English make, and was called the "Stourbridge Lion." The cars are of the stage-coach pattern, but the view is plainly marked "Albany and Schenectady R. R." This road, sixteen miles long, was opened in 1830, and for the first year the cars were drawn by horses, so the view was probably made a year or two later.

Mrs. Moore is not entirely accurate in her statements. It is hardly probable that the views on this *C. C.* earthenware were made in the early thirties, or that any of the ware dates from that period. My dishes, at any rate, have the diamond-shaped "registered" mark that was used in England only after 1840 or thereabouts.

The real name of the railroad was the *Mohawk and Hudson*, but it did run uphill and down between Schenectady and Albany. The inscription below the interesting old painting here reproduced (*Fig. 4*) informs us that the engine was the *John Bull*, not the *Stourbridge Lion*. I quote it in full:

In 1826 a Charter was granted to the Mohawk & Hudson R. R. Co. for a Railroad to run from Albany to Schenectady, N. Y., 16 miles. In 1830 work was commenced on the Road, which went through the populous towns along the open streets, without restriction or fear of the consequences, and traveled across fields, up hill and down. The land was either given to the Railway Company, or sold for a trifling consideration, and it was finished in 1831. Both Locomotive Engines and Horses were used on the Road and the tickets were sold at stores or shops by the conductor, and the trains proceeded at a very slow rate. Stationary Engines were at the top of the hills and the train was hauled up or let down by a strong rope. The brakemen used hand-levers to stop or check the train.

The first Steam Railroad Passenger Excursion Train in America was run on this road in 1831. The Engine was named *John Bull;* it was imported from England — its weight was 4 tons. The Engineer was John Hampton, an Englishman. There were fifteen passengers on the Train of two coaches, among whom were the following. [A list follows.]

Evidently Mrs. Moore was unaware of these facts.

One cannot touch upon the history of the Mohawk and Hudson Railroad or of the rival cities of Albany and Troy without finding a wealth of romantic material. In the early forties, when this earthenware was made, travel and commerce were opening toward the West. The Erie Canal had been dedicated in 1823, and four railroad lines to Schenectady made that town a connecting link between the towns of eastern New York and the frontier. Albany had been a prosperous city for one hundred and thirty-five years or more. The rise of Troy was phenomenal. Captain Frederick Marryat visited the city in 1837, and the observations that he recorded in his diary are of interest. He wrote:

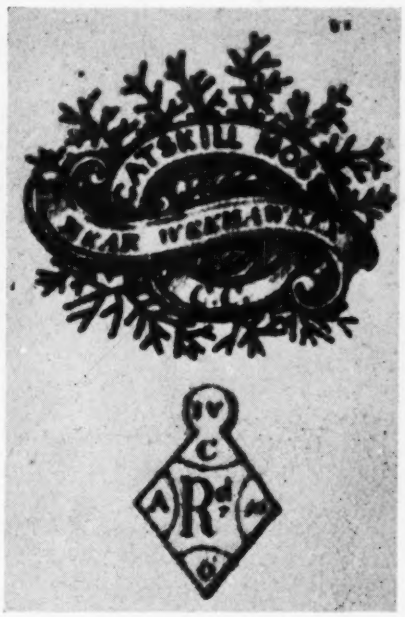


Fig. 3 — The Catskill Moss Label and its Registry Mark
From these two marks, it was possible to fix the date of this ware and to settle any questions regarding authorship

> We have a singular proof, not only of the rapidity with which cities rise in America, but also how superior energy will overcome every disadvantage. Little more than twenty years ago, Albany stood by itself, a large and prosperous city without a rival, but its population was chiefly Dutch. The Yankees from the Eastern States came down and settled themselves at Troy, not five miles distant, in opposition to them. It would be supposed that Albany could have crushed this city in its birth, but it could not, and Troy is now a beautiful city, with its mayor, its corporation, and a population of 20,000 souls, and divides the commerce with Albany, from which most of the eastern trade has been ravished.

Thus Captain Marryat saw Troy only shortly before our view was printed. He spent two hours on Mt. Ida, a commanding elevation that rose to the south of the city, and thus recorded the event:

> The gentleman who accompanied me to the summit of the mountain informed me that forty-three years ago his father was the first settler, and that there was but his one hut in the place where now stood the splendid town.

Mt. Ida and its mate, Mt. Olympus, were fittingly designated with Classical names like that of the town itself. From Mt. Ida it was possible to see every part of Troy, and to obtain a view of the nearby towns and the canals. One could also trace the course of the Poestenkill and the Wynantskill. One of these streams, in its rush to the Hudson, formed a beautiful cascade. Even at this early date it was beginning to turn the wheels of factories.

After the Mohawk and Hudson Railroad was at length completed, a line from Saratoga to Schenectady was built by the people of Albany with the express purpose of drawing trade from Troy. Undismayed, the Trojans obtained permission to construct the Rensaelaer and Saratoga Railroad as far as Ballston Springs. This left the traveler six miles short of the famous watering place whose superior attractions were perhaps considered sufficient to lure him the remaining distance quite unaided. Listen to this, written by Freeman Hunt from the Mansion House in Troy, May 11, 1836:

> Yesterday I took a seat in one of the passenger cars on the new Railroad for Ballston. The road now extends to Saratoga, and will, I venture to predict, become the most fashionable route, as indeed it is the most interesting, to the Springs. The arrangements for carrying passengers are quite extensive. There are

Fig. 4 — The First Train on the Hudson and Mohawk Railroad (*1831*)
From an old painting owned by Mrs. Benjamin F. Wild. The hand-printed inscription below the painting (here omitted) is quoted in the text of the accompanying article

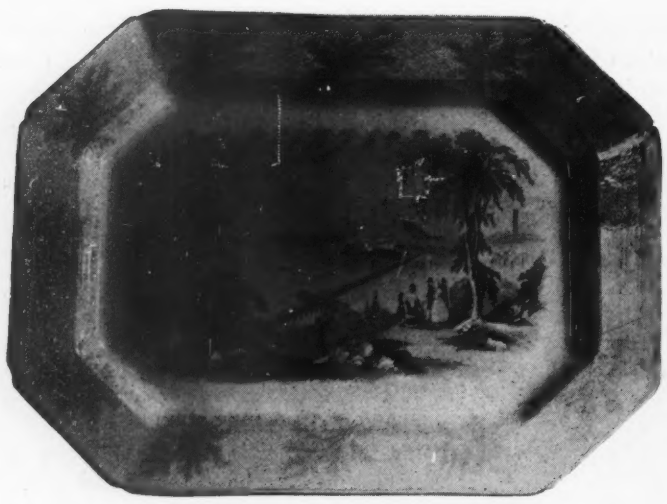


Fig. 5 — Boston and Bunker's Hill (*nineteen-inch platter*)

Fig. 6 — Hudson, N. Y. (*seventeen and one half-inch platter*)

twenty-four cars belonging to the company — at once spacious, elegant and convenient. They are twenty-four feet in length by eight in breadth and sufficiently high within for the passengers to stand erect, the whole divided into three apartments, the seats of which are cushioned with crimson morocco, trimmed with coach lace; each apartment is surrounded by movable panels, thus affording the comforts and facilities of either a closed or open carriage to suit the convenience of the passengers. The outside of the cars is painted of a beautiful fawn color, with buff shading, painted in picture panels, with rose, pink and gold borders, and deep lake shading; the small mouldings of delicate stripes of vermilion and opaque black. Within the panels are transferred some of the most splendid productions of the ancient and modern masters, among which are copies from Leonardo da Vinci, Horace Vernet, David, (the celebrated painter to Napoleon), Stuart, and many more of the modern school. The whole number of the subjects of the twenty-four cars cannot fall far short of 200, as each car averages from six to ten subjects; among which may be enumerated several copies from the antique, *Napoleon Crossing the Alps*, the two splendid scenes in Byron's *Mazeppa*, the *Hospital Mount St. Bernard*, portraits of most of the distinguished men of our own country, among whom Washington (from Stuart's original) stands conspicuous, *The Wounded Tiger*, *The Avalanche*, portraits of distinguished women, views of several of our popular steam boats, the railroad bridge near Philadelphia, and several views in the south. The *tout ensemble* is more like a movable gallery of the fine arts than like a train of railroad cars. . . . The cars were made in Troy by those famous coach builders, Gilbert, Veazie and Eaton, aided by Mr. Starbuck, a scientific machinist. Connected with the cars are two beautiful locomotives called the *Erie* and the *Champlain*.

Fig. 7 — Near Weehawken (*fourteen-inch platter*)

In looking at the view of Weehawken, one is struck at once by the difference between then and now in its appearance. In the forties, Weehawken was a hamlet on the Jersey shore opposite Forty-Second Street, New York City. Since before the year 1700, a ferry had been running across the river at this point. In 1719, Samuel Bayard petitioned for the sole right to operate a ferry to "Wiehake." (The Dutch word was also spelled Weehaack, Weehauk, and Wehawk. Wehaeken was a later form.) In 1821, there were two good sailboats and a horse ferryboat making the crossing, but they were supplanted by steam before 1830. Weehawk was a wild and beautiful spot, with high, wooded cliffs rising from the river. A stream, the Awiehacken, leapt down a deep ravine to the Hudson, while, northward, the Palisades towered to a height of three or four hundred feet. A short distance above was King's Point, or Highwood, which seems to be the estate depicted on my platter (*Fig. 7*).

The beauty of Weehawken was a sinister one. On a ledge between the summit of the cliffs and the river, a spot accessible only from the water, was the famous duelling ground where Aaron Burr killed Alexander Hamilton on the morning of July 11, 1804. The seclusion of the grassy plateau made it a favorite resort for the settlement of affairs of honor, and the chronicle of such events that there took place would be a long one.

The view of Hudson has the charm that is often felt in engravings of the romantic thirties and forties (*Fig. 6*). We see here the little city of some five thousand inhabitants that stood, and still stands, at the head of navigation on the great river. It had been a city since the year after its founding in 1784. It is apparent that the artist stood on the summit of Prospect Hill, an eminence that rose directly behind the town. From this vantage point he could obtain an unimpeded view of the noble Catskills and the town of Athens across the river. Prominent among the buildings in the picture is the Court House, "a handsome edifice constructed of marble and limestone, and surmounted by a dome." Early writers speak of the promontory, some sixty feet high, that thrust out into the Hudson at this point, and of the delightful promenade along its brow, where one might stroll in the cool of the evening and see the ships lying in the deep bays at either side.

Fig. 8 — Valley of Wyoming (*bowl*)

Fig. 9 — Kosciuszko's Tomb (*from a Currier & Ives print*)
The Polish patriot is, in reality, buried in Poland. The monument here pictured was erected at West Point after his death in 1817

The Valley of Wyoming, depicted on the tea-set bowl, is a section of the Susquehanna River valley, about twenty-five miles long (*Fig. 8*). Beginning where the Susquehanna plunges into a narrow pass at Lackawanna Gap, it extends to Nanticoke Gap in the south. Today the valley is the centre of a coal mining district. One hundred years ago, it was known to travelers for its natural beauty. The following description from the pen of a writer in 1841 conveys in Victorian phraseology what the picture on my china expresses to the eye. He explains that the valley lies one thousand feet below the Pokono Range, and continues:

> There is a beetling precipice upon the verge of the eastern barrier called Prospect Rock, from the top of which nearly the entire valley can be surveyed at a single view, forming one of the richest and most beautiful landscapes upon which the eye of man ever rested. Through the center of the valley flows the Susquehanna, the winding course of which can be traced the whole distance. Several green isles slumber sweetly in its embrace, while the sight revels amidst the garniture of fields and woodlands, and to complete the picture, low in the distance may be dimly seen the borough of Wilkesbarre, especially the spires of its churches.

The history of the valley is largely a chronicle of Indian warfare and massacres. The first settlers came from Connecticut in 1762; they must have possessed true Yankee persistence to remain in the midst of the hostile Shawnees and Delawares. Thomas Campbell, the English poet, wrote a romance about this settlement, which he called *Gertrude of Wyoming*. It was based on imagination rather than observation, as the fertile author placed the flamingo, the aloe, and the palm tree in Philadelphia. The valley has also been written about by Fitz-Greene Halleck.

The view of Meredith I have never seen on *C. C.* earthenware. It is presumably the Meredith of Delaware County, New York, rather than the better known Meredith of the White Mountains.

The so-called "Tomb" of Kosciuszko is a misnomer, as the Polish patriot was buried in the cathedral church in Cracow, Poland. The structure pictured on the earthenware series is a monument erected to his memory shortly after his death in 1817, by the cadets at West Point. Kosciuszko was chief engineer in the work of building the fortifications at that place (*Fig. 9*).

It is possible that other views in this series may be discovered.

Editorial Note

Mrs. Watkins proves to be right and Mrs. Hudson Moore quite in error as to the date of the *Catskill Moss* china. Although *Old China* for March, 1902, states that the pattern for this ware originated with William Ridgway, it fails to tell whether that potter was likewise the manufacturer. It also omits to give us authority for the Ridgway attribution. In view of Mrs. Watkins' careful study of the literary and historical backgrounds of the series of views, it seemed worth while to clear up all doubts concerning their authorship. Accordingly, Antiques forwarded a copy of the British registry mark and of the design label that appears on the ware in question, and requested that a search for them be made in the British Patent Office records. A letter from that Office, written under date of March 20, 1930, reports, "The particular design in question was registered in the name of William Ridgway Son & Co., of Hanley, Staffs., under date 16th December 1844." That settles the matter. More than ten years elapsed between the first perilous voyage of the *John Bull* on the Mohawk and Hudson Railroad and the production of Ridgway's china memorial of the event. The fixing of the date for this and additional *Catskill Moss* views should assist in determining that of other china of similar form and decorative treatment.

As for the cryptic initials *C. C.* on *Catskill Moss* views, they have heretofore been accepted as those of designer or maker. But Mrs. Watkins has recently discovered that they stand for *cream color*, a term not altogether applicable to this white ware.

The list of Catskill Moss views may now be revised as follows, the subjects not hitherto listed being starred:

*Albany and Schenectady Railroad; Boston and Bunker's Hill; *Hudson, N. Y.; Kosciuszko's Tomb; Meredith; *Near Troy, N. Y.; *Near Weekawken; *Valley of the Wyoming; Capitol, Washington; Tomb of Washington.*

REAR ENTRANCE WAY
With a glimpse of the parlor. Wall clocks such as that shown here were often enshrined in tall cases, when they became grandfather clocks
Photographs by Paul J. Webber

OAKEN ONE-DRAWER CHEST (*c. 1660–1680*)
A New England piece from the neighborhood of Ipswich, Massachusetts. Having descended through the eastern Massachusetts branch of the Choate family, this heirloom long stood in the house where Rufus Choate, the great orator and attorney, was born. It is now appropriately placed in the building memorializing the distinguished son of that distinguished father

A Colonial Restoration

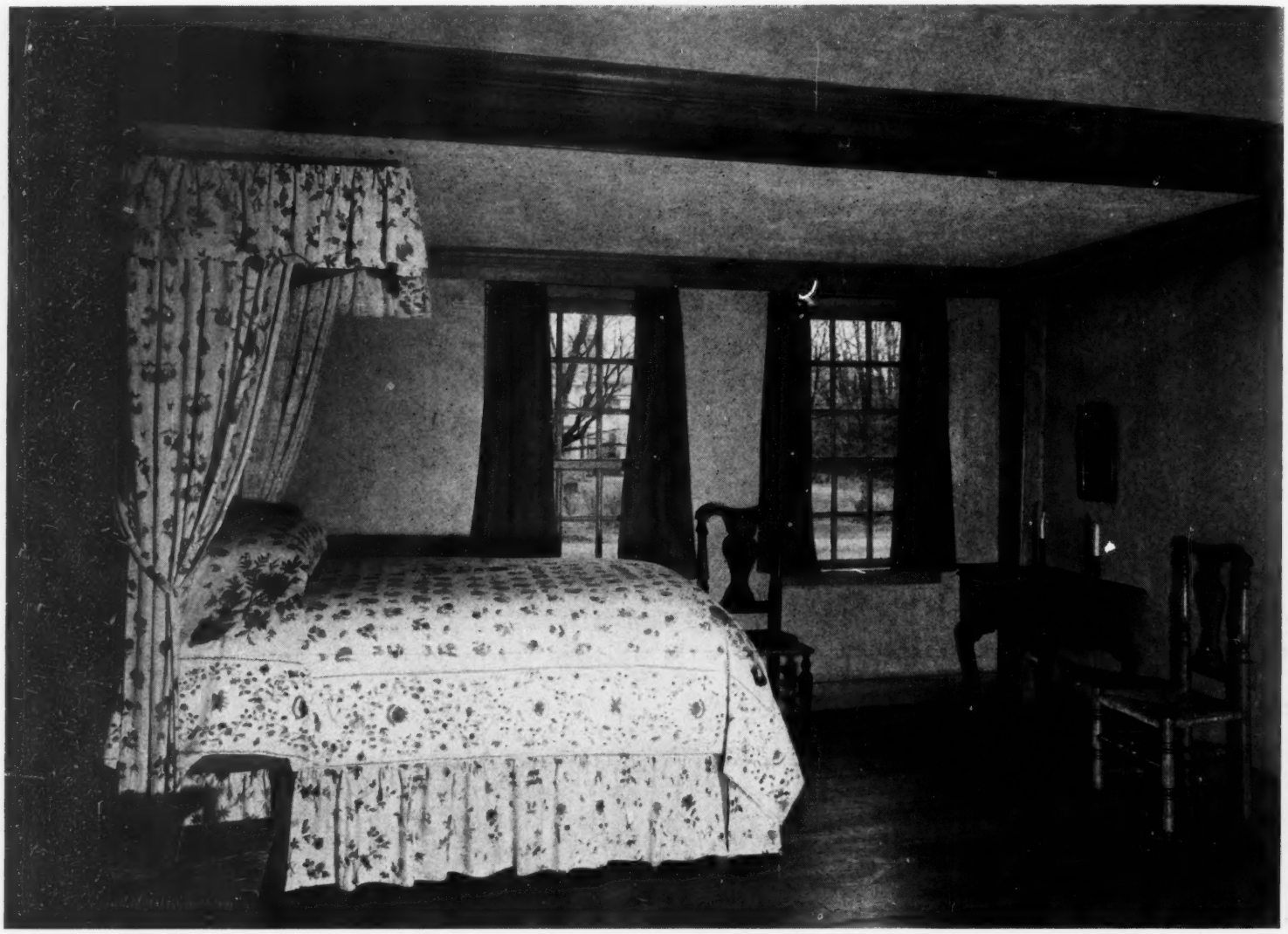
ON THE whole, the most painstaking and accurate restoration of a Colonial home known to ANTIQUES is the so-called Mission House, which was recently opened to the public at Stockbridge, Massachusetts. Originally erected, about 1739, for John Sergeant, missionary to the Indian tribes of western Massachusetts, this building first stood on the hillside back of the present Stockbridge community. Considerably altered in its later years, and subsequently allowed to fall into ruin through neglect, it was recently acquired by Miss Mabel Choate, who had it taken apart, moved down the hill to the main street of the village, and reërected as nearly as possible in its pristine aspect. This accomplished, Miss Choate set herself to the task of furnishing the place in a manner that would have suited the estate, pocketbook, and period of the Reverend John Sergeant, whose importance as a parson was considerably augmented by his marriage to Abigail Williams, sister of Colonel Ephraim Williams, the founder of Williams College.

Since she was able to employ a free hand in her selections, and apparently was unhampered by inopportune and unsuitable gifts, Miss Choate was able to achieve that exceptionally happy result — an almost perfect picture of a western Massachusetts home of the period from 1740 to 1750. A few objects in the place are of later date than the building. Many are earlier, as they should be. There is, too, a judicious admixture of a few rather fine things among many of simpler type, such as one might expect to discover in the home of a man of social consequence but of somewhat restricted means. Thus pine and maple are the predominant woods of the furniture. The walnut pieces are innocent of elaborately matched veneers. At no point were liberties taken with known archæological facts in order to accomplish purely decorative effects. Not a hooked rug was used. As the house stands today, so might the Reverend Sergeant have dwelt in it, with entire decorum and sufficient luxury.

Representing a labor of generosity and filial love, the reconstructed Mission House has been dedicated by Miss Choate to the memory of her father and mother, Mr. and Mrs. Joseph H. Choate, long-time summer residents of Stockbridge and, like their daughter, keenly interested in the early history and modern well-being of the place. The house and its attractive gardens and outbuildings may be inspected on payment of a small fee.

PINE CUPBOARD (*early eighteenth century*)
In so far as known, the unique piece of furniture at the right has always occupied the Mission House, which, no doubt, it in part antedates. The four tiers of cupboards crowning the edifice are separable, and probably illustrate the earliest employment of the sectional bookcase idea. The central doors of the lower part are thriftily supported on a single pair of butterfly hinges

PINE DRESSER (*mid-eighteenth century*)
Genuine dressers of the type at the left, with open shelves on scrolled supports, are quite rare. The various articles on and about this fine piece are of somewhat diverse periods. Most of the pewter may be assigned to the late eighteenth and early nineteenth centuries; the pottery, with the exception of the slip-decorated meat dish on the dresser's lowest shelf, to the nineteenth century. The wooden ladles, one of them a most engaging item in curly maple, the burl bowls, and the trenchers are doubtless quite early. Note, in the corner, the peel, or slice, for extracting the baking from the brick oven

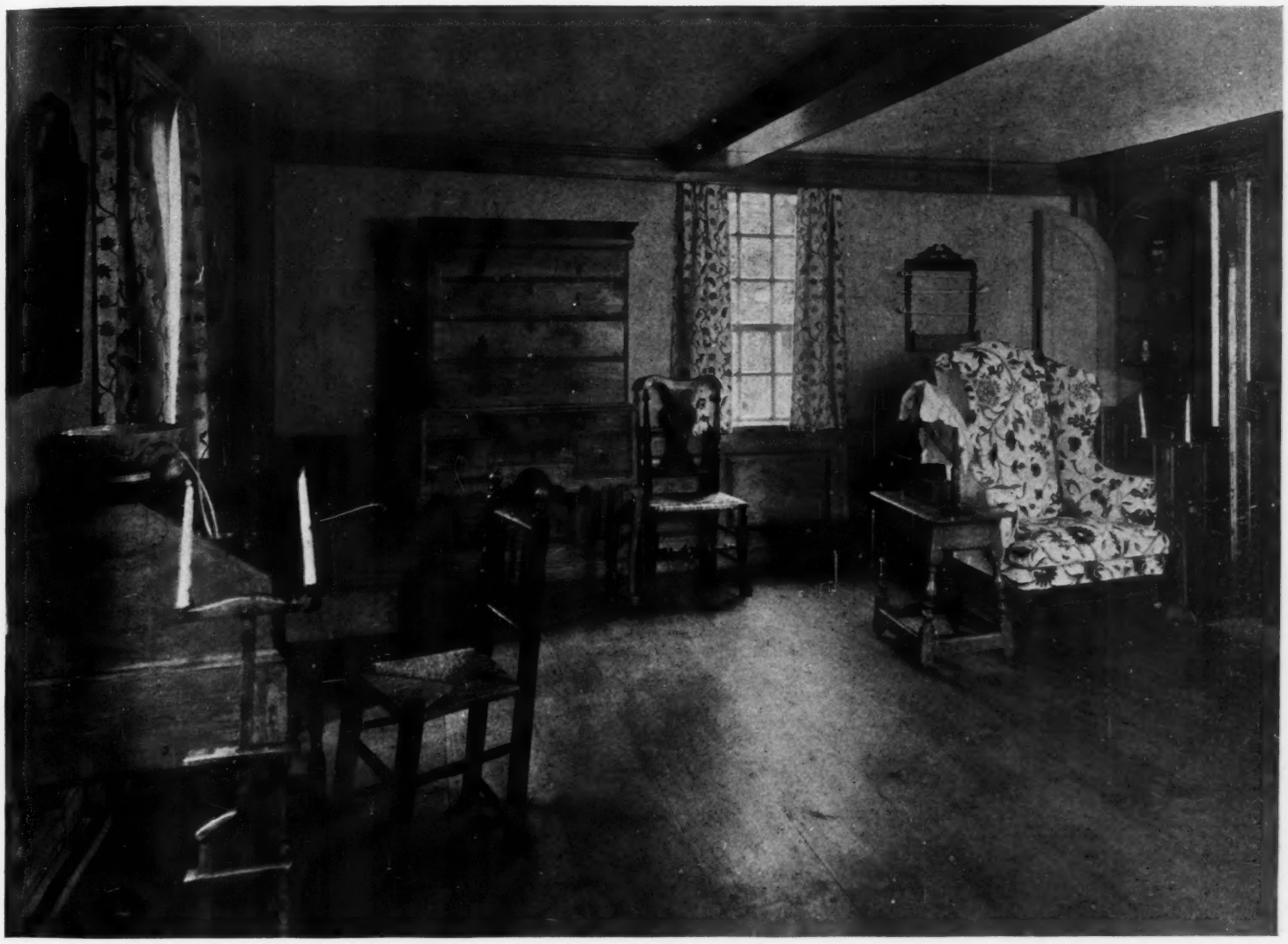


A Bedroom

The old-time slaw, or folding bed, mattressed high above the floor, spread and curtained with an India print and valanced with a sprigged cotton, assumes a rare aspect of dignity, verging on opulence. The windows are hung with homespun. In this as in the other rooms, the walls have been painted in a kind of tempera, powdered colors mixed with egg — a method worth remembering

A Closet Study

In this tiny room the Reverend Sergeant was wont to prepare his sermons, at least whenever the divine fire sufficed for warmth



THE PARLOR

Curtained in crewel work, a material that reappears in the upholstery of the comfortable wing chair, which stands beside the fireplace. The neighboring joint stool supports an embroidery frame. The oldest piece in the room is the seventeenth-century Carver side chair fronting the rare old desk on frame, above which hangs a courting mirror of exceptional size. The bowl on the desk is probably English delft ware

DINING ROOM CORNER

The cupboard, with its ventilating panel occupied by a grille in the form of a row of flat banisters, is an unique and attractive item

Fig. 1 — Partial Excavation on the Mt. Pleasant Site

New York State Glasshouses

Mt. Pleasant

By Harry Hall White

In the July Antiques Mr. White told in detail of his study of the Mt. Pleasant Glasshouse. By gathering information from descendants of the concern's operators, from government records, from genealogical history, and finally from excavations on the site, he has succeeded in piecing together a comprehensive account of the glasshouse's activities. In this issue he considers the various kinds of glassware made at Mt. Pleasant. — *The Editor.*

Railroad Flask

The flask with the horse and cart and the toast *Success to the Railroad* appears to have been an important part of the Mt. Pleasant product. I was surprised and delighted with the large quantity of its remains that I unearthed — far more than I had been able to secure either at Keene or at the Mt. Vernon works. The Mt. Pleasant flask is the usual size, one pint, with obverse and reverse alike (*Fig. 3*).

It is evident that similar molds — those with the smaller, lighter lettering — were used at both Mt. Vernon and Mt. Pleasant. The fragments in Figure 2 are a few selected to show the design and lettering. It is unfortunate that the two glasshouses used the same, or at least similar, molds for so long a period. It is consequently impossible to fix the date when the design was discontinued at one place or the other. Indeed, I can find no differences between the railroad flasks produced at the two places. Their colors may serve to distinguish them, but lack of an

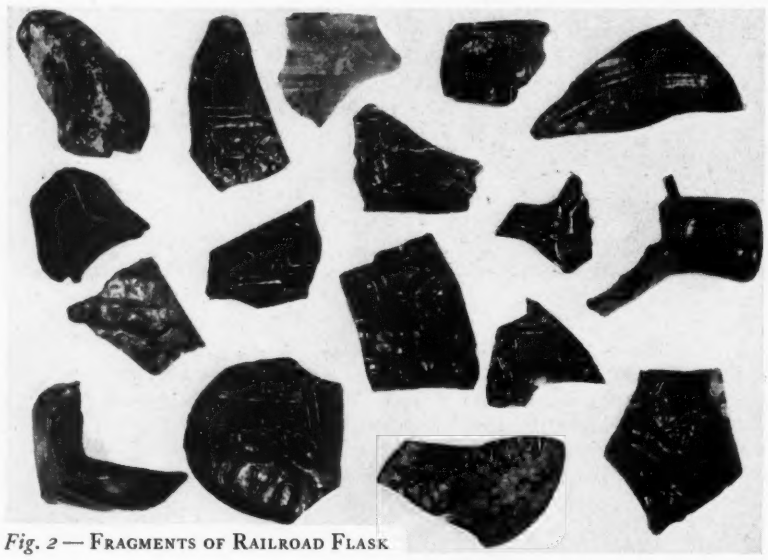


Fig. 2 — Fragments of Railroad Flask

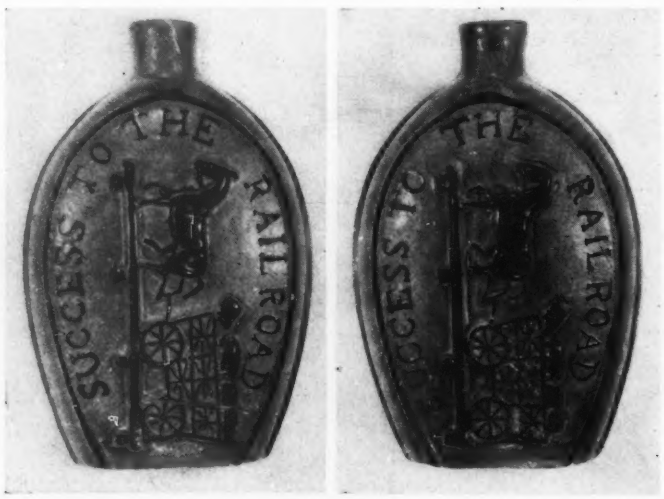


Fig. 3 — Railroad Flask Made at Mt. Pleasant
From "Photographic Guide for Bottle Collectors," by H. H. White, 1928

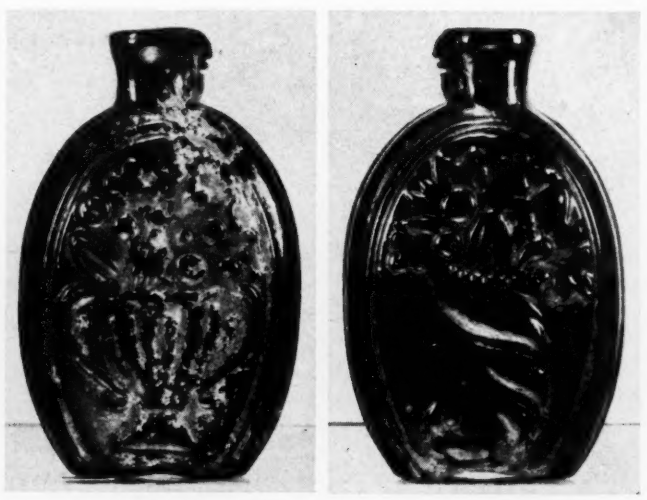


Fig. 4 — Cornucopia Flask
Excavated at Mt. Pleasant, 1927

Fig. 5 — A Cornucopia Comparison
Left, Mt. Pleasant Cornucopia flask (note wide spot, or flaw, between two centre panels of urn on reverse); *right*, Cornucopia flask without flaw in centre panels. This flask agrees with fragments from Keene.
Flask at the left, from the collection of Ernest W. Young; flask at the right from "Photographic Guide for Bottle Collectors," by Harry Hall White

accurate nomenclature of colors and shades makes such differentiation a poor reliance.

The colors of the Mt. Pleasant fragments, based on the quantity of each excavated, rank as follows: *first*, deep olive-green; *second*, olive-amber; *third*, deep green; *fourth*, light amber. The Mt. Vernon fragments, on the same basis, are as follows: *first*, olive-amber; *second*, olive-green. The olive-green of the Mt. Pleasant pieces is very green; and, of course, all of the four colors occur in an endless number of shades.

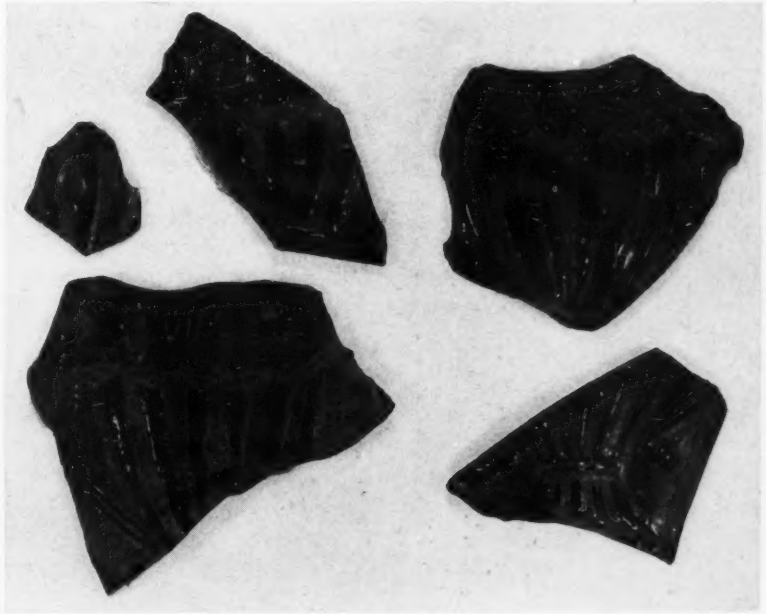


Fig. 6 — Cornucopia Flask Fragments
Enlarged to show difference between Mt. Pleasant (*left*) and Keene (*right*)

Cornucopia Flask

The symmetrical little cornucopia flask occurs among these fragments in half-pint size only. The usual urn appears on the reverse. This brings me to an experience over which I have never ceased to rejoice. The most pessimistic and hardened addict will, at times, dream of the almost impossible chance of excavating an unbroken specimen. Such a dream came true for me at Mt. Pleasant. From the southwest side of the first mound, I extracted the flask shown in Figure 4. That was in 1927. I must admit that this find was one of the influences that led me to return in 1929. My resurrected flask is in olive-amber glass, very greasy, bubbly, and dark looking, even at its clearest. Its interior is heavily coated with a deposit of lime, some of which likewise clings to the exterior.

I have carefully compared both fragments and complete specimens of the cornucopia flasks from Keene and from Mt. Vernon to discover some characteristic whereby a Mt. Pleasant flask might be surely identified. While many slight variations occur, only one consistently appears in both the fragments and the flasks. The urn on the reverse of the Mt. Pleasant flask and fragments displays a slight widening between the two centre ribs that is not found in the fragments from Keene. Unfortunately, my scraps from Mt. Vernon do not include the particular area containing this wide spot. When more pieces from that factory are available, I may find that, as in the case of the railroad flask, the same or similar molds were in use at Mt. Vernon and Mt. Pleasant.

I have enlarged the fragments the better to demonstrate this wide spot on the three pieces at the left (*Fig. 6*). The two pieces at the right, in the same illustration, are from Keene, and do not have this separation. The reverse of the cornucopia flask (*Fig. 5, left*) quite clearly displays the curious spot between the two central ribs of the urn.

The color or shade of the Mt. Pleasant fragments is nearly always deep olive-green. Almost no olive-amber fragments were found, though the complete specimen I so fortunately excavated is olive-amber.

Medicine and Bitters Bottles

Remains of these bottles among the fragments are quite plentiful, both offhand and molded, lettered and plain (*Fig. 7*). They reveal about the same form as the bottles made at Mt. Vernon. The colors are dark olive-amber, olive-green, and aquamarine. Of the bottles in Figure 11, the first on the left is marked B. FOSGATE'S ANODYNE CORDIAL. This little fellow is pontil-marked, and all the N's are cut backwards in the mold.

The snuff or drug bottle second on the left in Figure 11 is olive-amber. The majority of such bottles were unlettered, and seem to have been produced by every bottle house of the period.

The sarsaparilla bottle made for Doctor Townsend of Albany, New York, is well-known to everyone who has snooped through attics. Heavy and strong, it successfully withstands the crashes that bring more fragile and desirable glass to an untimely end. The specimen in Figure 11 is olive-green; the fragments excavated

Fig. 7 — Fragments of Offhand and Molded Medicine Bottles

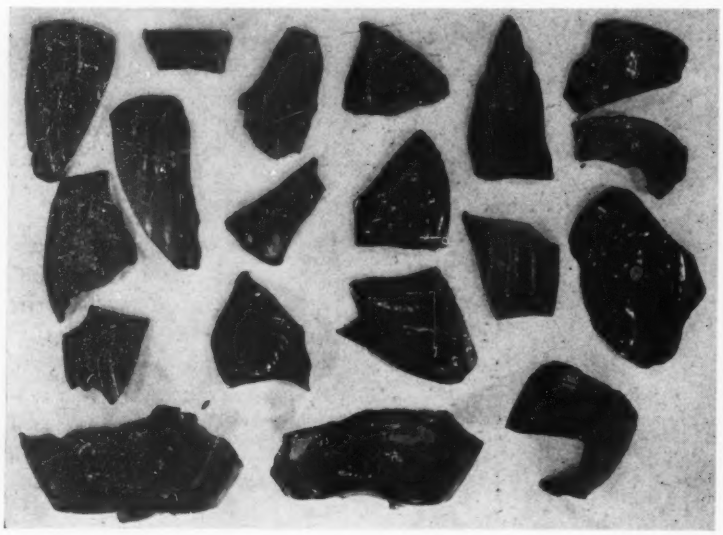


Fig. 8 — Fragments of Cornucopia Flask (*obverse*)

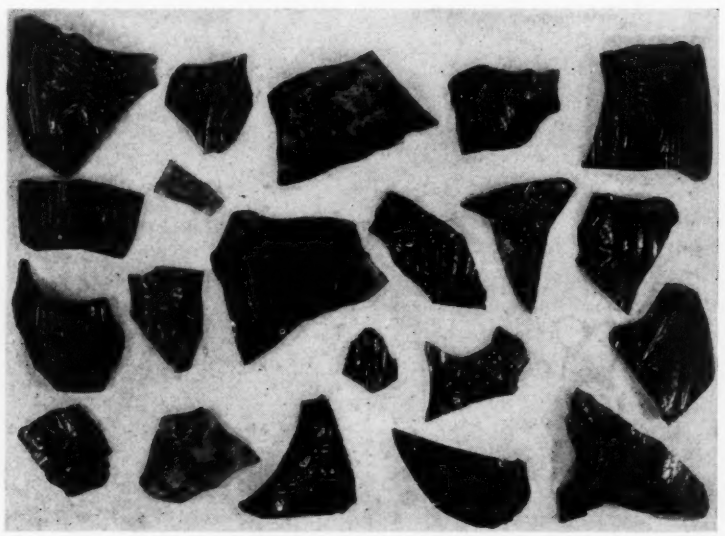


Fig. 9. — Fragments of Cornucopia Flask (*reverse*)

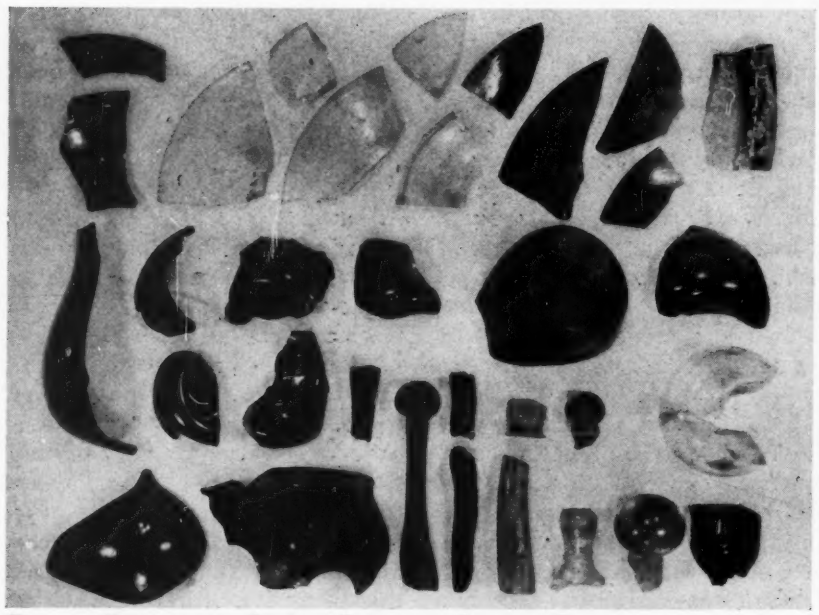


Fig. 10 — Fragments of Offhand Pieces and Chestnut Bottle

are both olive-green and olive-amber. None is pontil-marked.

The fourth bottle in Figure 11 is a choice little aquamarine medicine, as awkward as can be. The fragments show smaller sizes as well (*see lower row in Figure 7*). The fifth bottle was made in an unlettered cylindrical mold, which opened and shut like a flask mold, in two pieces, hinged at the bottom.

The fragments and objects in the lower row of Figure 12 are included here for the sake of their general interest. The first two are of heavy mold-blown glass. One is part of a hexagonal pickle bottle in olive-amber; the other, a heavy bottle or dish with a spherical lower part, approximately eight inches in diameter. This is in olive-green glass. The third fragment is a fraction of a cologne bottle, though I hesitate to state its use, since its color is olive-amber. Those I have seen with a label are aquamarine; in fact one I found in the attic of the boarding house is of this type, but smaller and in aquamarine. These fragments, however, are too insufficient in quantity to justify an authoritative statement that Mt. Pleasant produced them. The other objects in the lower row require no identification.

Chestnut Bottle

The remains of the sturdy old-time chestnut bottles in this gathering give the collector another milepost. At Mt. Vernon, the high proportion of chestnut bottle fragments offered reasonable evidence of large production of the type. At Mt. Pleasant the case was reversed. I found bits of the chestnut bottle so infrequently as to suggest that the factory soon ceased to make that form. A few fragments are to be seen in Figure 10. It is fair to conclude that when the more rugged mineral water and bitters bottles found favor as general containers, the manufacture of the chestnut bottle gradually declined.

The date 1840 may reasonably be accepted as constituting the latter boundary of this, one of our most characteristic bottles. Regarding the time of its origin, I have no reliable information. The earliest date I can authoritatively assign is that of the glasshouse of Caspar Wistar, where I have excavated chestnut remains. Fragments are also to be found on the site of the Etna Glasshouse of the Johnsons, in Maryland, which operated about the time of the Revolution. It is stated that, amongst his wide variety and tremendous output, William Henry Stiegel also included chestnut bottles.

Fig. 11 — Types of Medicine Bottles Made at Mt. Pleasant

Offhand Pieces

Offhand glass is the only glass that one may be certain was made at every glasshouse, early or late — and still is made — wherever hand blowing is done. The pieces in Figure 10 are selected from many taken in the Mt. Pleasant finds. They represent dishes of various forms and gathers of glass intended for some decorative purpose. The most interesting item in this group is part of a gather of metal that had been patterned in an open top, vertically ribbed mold.

Conclusion

It is my opinion that my accumulation of bits from Mt. Pleasant does not include all of the types of bottles made there; for I believe that my excavations have emphasized the products of the factory's latter years. I have tried to be conservative. Where it is impossible to make a complete excavation, one is liable to be misled into drawing general conclusions from too few pieces. I have found that the ruins of old glass factories are inviting dumping grounds for community rubbish, some of which may easily be mistaken for evidence of local enterprise. But I think that my excavations afford us a safe and adequate conception of the products of the Saratoga Mountain Glasshouse at Mt. Pleasant, New York.

Fig. 12 — Fragments Found at Mt. Pleasant
Upper row, fragments of sarsaparilla bottle; *lower row*, doubtful objects

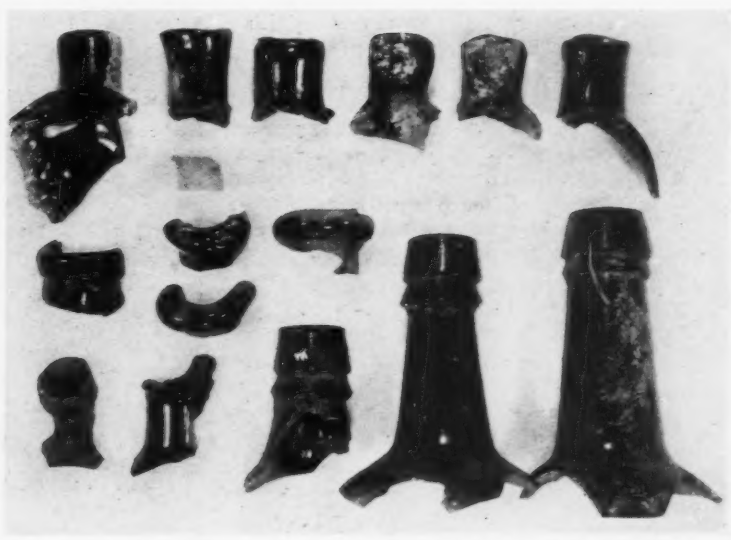


Fig. 13 — Types of Neck Finish and Collars Used at Mt. Pleasant
Showing the "general line" of the Mt. Pleasant factory

The Ironwork of Old New Orleans

By MARY WILLIS SHUEY

Some day ANTIQUES expects to see a revival of architectural cast iron. Southern cities are full of examples of work in this material, and summer colonies of Southern folk are said to have brought the vogue for it to New York before the Civil War. But to study the development of the decorative use of iron in this country, it is necessary to visit New Orleans. A glimpse of what may be found there is given in this article. For the accompanying illustrations, ANTIQUES is specially indebted to the Newcomb College School of Art and its generous director, Ellsworth Woodward. — *The Editor.*

A TRIP through the Vieux Carré, or through the Garden District of New Orleans, brings home the phrase, "The City of Iron Lace." In these old sections of the city we find ironwork — both wrought and cast — to be the most important decorative element in the local architecture; for, though the buildings are almost severely plain, they are alluringly veiled in delicate lace — lacy galleries, balconies edged with lace, strips and festoons of lace to the very roofs. The slender columns that support the galleries are wreathed with threadlike designs of iron, and ingenious little brackets support the lighter burden of balconies — Spanish and just window size. The elaborate cast-iron galleries that jut out over the sidewalks and stretch across entire house fronts are marks of the Americanization of New Orleans, so the French say. But French, Spanish, and American New Orleans all contribute their own patterns to the infinite variety of the city.

Fig. 1 (above) — ST. PETER STREET BALCONIES (*c. 1810*)
Wrought-iron balconies of graduated depth are the early heritage of Spanish tradition in New Orleans

Climate and the mode of living in early days were probably responsible for the extensive use of ironwork. The houses of the Vieux Carré, the French city, laid out by Bienville in 1718, accommodated business establishments on the ground floor, with family quarters above. The merchant had his store below his home; the doctor dwelt above his office, and the banker above his bank. The old walls of brick and stucco rose straight from the *banquette*, or pavement, over which the upper galleries extended. At one side of the store or office, a paved passageway led through an arched entrance from the street to the inner court of the house, and at the rear rose the slave quarters, built in tiers of two and three stories.

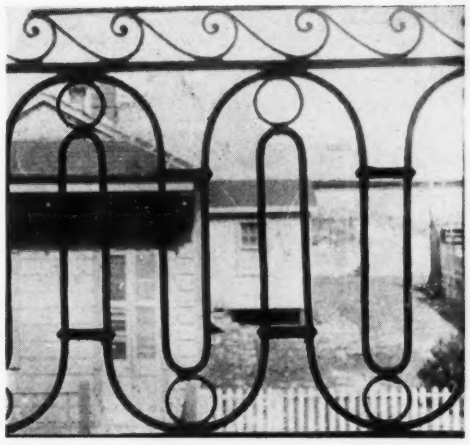
A sharp contrast is observable between the severely simple ironwork of the lower, business floor, and the more elaborate screening of the home above. From the street rise slender iron colonnettes, perfectly plain; but, once the family level is reached, the taste for ornamentation is given free rein.

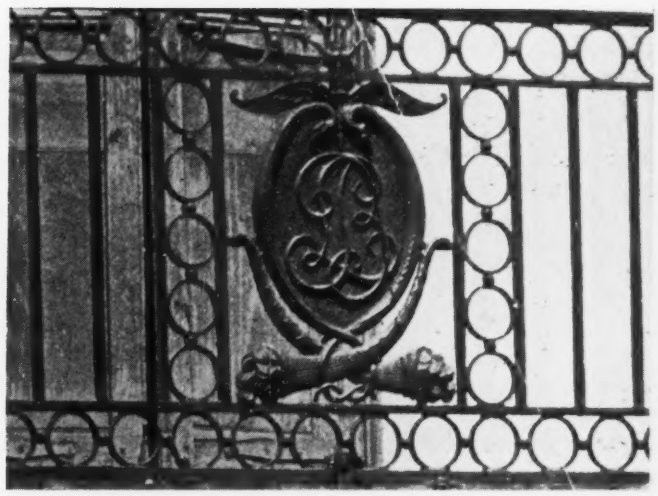
Ask someone, offhand, and you will be told that all the ironwork in New Orleans — or at least in the Vieux Carré — is wrought. On the contrary, there is a good bit of cast iron to be found throughout the city, and the iron of the Garden District is almost all cast. The wrought iron dates back to the time of the Spanish occupation (*1766–1803*), and is the only Spanish touch remaining in a city that, under Spanish rule, and even through American days, remained essentially French. Much of it owes its Spanish character to the gracefully designed gates and balcony rails of the Cabildo, which has left traces of its influence again and again, in both wrought and cast iron, throughout the city.

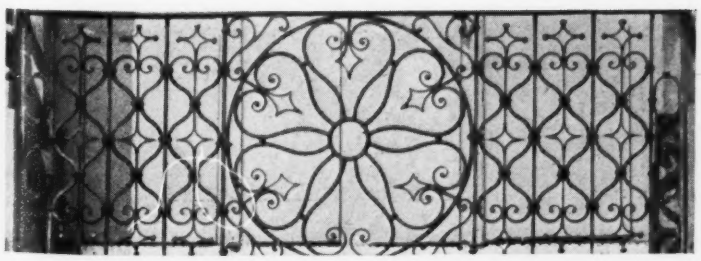
The old Cabildo, or town hall of Spanish days, destroyed by the fire of 1788, was reërected in 1795. The present gates were a

Fig. 2 (centre) — WROUGHT-IRON GATE OF THE CABILDO (*1795*)
About 1803, the Spanish arms of the lunette were supplanted by the present sunburst and thirteen stars

Fig. 3 (right) — A ROYAL STREET PASSAGE (*1820–1830*)
Wrought-iron gates still jealously guard the privacy of the inner courtyards of some of the Vieux Carré houses







Figs. 4–11 — Examples of Wrought Iron (*c. 1795–1830*)
The pattern of wrought-iron balustrades, delicately silhouetted against white stuccoed walls, was the chief decorative feature of old New Orleans homes

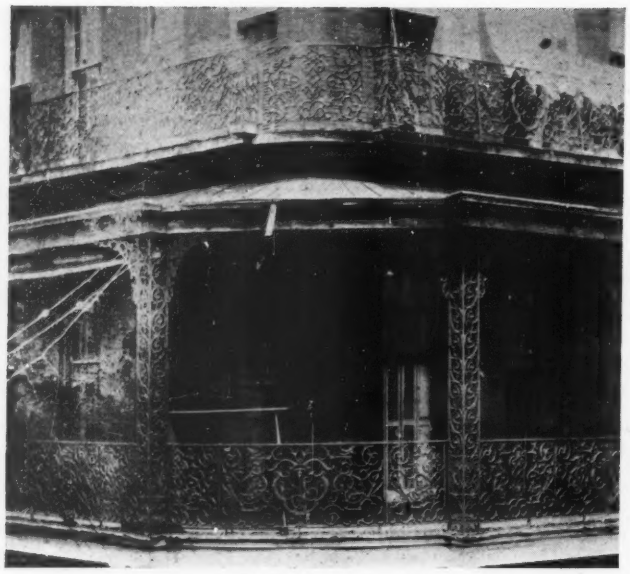


Fig. 12 — Cast Iron at Its Best (*1846*)
The design of the ironwork on the Pontalba buildings is elaborate but highly refined casting, in which much of the spirit of the old wrought ironwork survives

Fig. 13 — Typical Cast Iron (*c. 1840*)
Perhaps inevitably the cheaper process of casting put an end to wrought iron for general architectural use. These arboreal designs are characteristic of the period

part of the Spanish building, and originally bore the Spanish arms, for which, after the American occupation, the stars of the thirteen Colonies were substituted. Several other changes have been made. Legend has it that General Butler broke up part of the gates during his never-to-be-forgotten stay in New Orleans. The General's reputation in New Orleans is so black, however, that any damage in that region would be attributed to him.

But the oldest locally made wrought iron in New Orleans is to be found in the Ursuline Convent, erected *1727–1734*. Its hinges and other hardware were beaten out by slaves — "*brute* Africans," the records say. Here we find no attempt at ornament; nor does skilled slave labor appear in New Orleans until the insurrections in San Domingo and the West Indies (*1791*) drove a number of French Creoles to New Orleans, and, with them, their faithful and frequently highly competent slaves, who turned out very creditable ironwork. Some railings, however, were imported from France and Spain. Certain authorities maintain that brass knobs and square brass bolts on railings always denote foreign work, while the true New Orleans wrought iron invariably has balls and ornaments of lead.

When the notable pirates Jean and Pierre Lafitte were not pirating, they ran a peaceful blacksmith shop; and some of New Orleans' loveliest wrought-iron balconies and grilles are attributed to them. Indeed, the figures of the Lafittes haunt the Vieux Carré, as their exploits colored the period from 1805 to 1815. True, they were pirates, but they had no lack of sound sense and loyalty. The story goes that, in Jean Lafitte's blacksmith shop on Chartres Street, the fate of New Orleans was really decided; for it was here that the redoubtable buccaneer reached an agreement with Andrew Jackson. And so, when the memorable Battle of New Orleans was fought, January 8, 1815, Lafitte and his five hundred Barataria pirates came to Jackson's aid, and saved the day.

Look through old directories and you will find, with the addresses: Devault, *forgeron;* Malus, *forgeron;* Marre, *forgeron;* Rouli, *forgeron;* Urtubise, *forgeron;* Pelane, *forgeron*. They were specialists all, and each had his favorite design which he wrought with peculiar adeptness and a fine flourish. Pelane, it is said, tapered the rods of his balustrades like blades of grass, bent them into graceful scrolls, and wove them into slender, pointed arches. The balcony on the Waldhorn Building, at Canti and Royal Streets, is his. Ironworkers say that at least eight heatings were required for each scroll — and the scroll is repeated many times. The names of popular patterns sound like those of old coverlet designs: *the arrow*, *the leaves*, *the widow's mite*, *the diamond*, *the grape*, *the shell*, *the acorn*, and *the tulip*. In other designs, feather motives are very carefully executed. Along St. Peter Street, many of the galleries run continuously across the fronts of adjoining buildings, and are broken only by inner guard rails, which divide each domain from its neighbor. These grille partitions, protected as they are against invasion by bristling spikes, are often most original in pattern. They are assignable to the years between 1800 and 1820.

In the ironwork of the more pretentious houses, monograms were

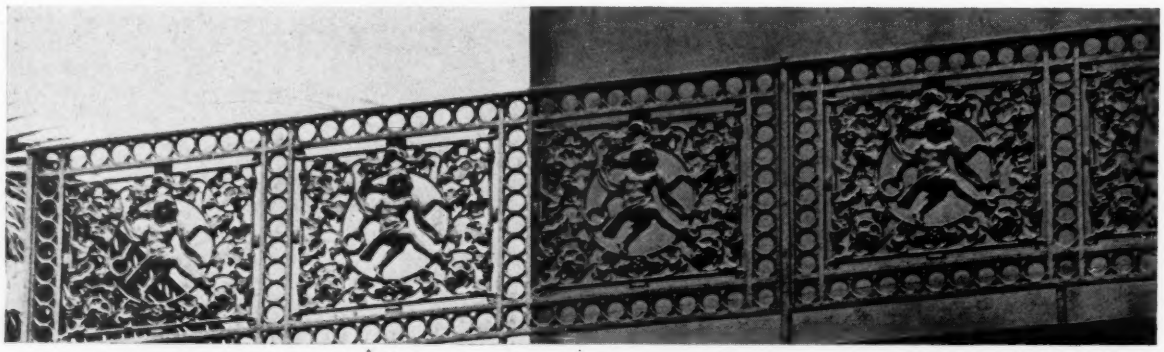


Fig. 14 — An Admirable Design (*c. 1840*)
The men who carved the wood models for much of the mid-century cast iron were sculptors of no small ability. Witness this balustrade, which is equally effective against open sky or wall, and is sufficiently bold and simple in treatment to be impressive even to the distant view

extensively used — the initials woven repeatedly through the design. The monogram fashion extended well into the cast-iron era, which dawned in New Orleans in the late 1820's. By 1840, cast iron had superseded the finer, but more costly, hand-wrought decorations. Several well-known foundries, which had previously manufactured the machinery used for sugar-making, turned their attention to fancy casting. Of these, the Leeds Iron Works and the Shakespeare Iron Works were two of the best known, and they employed the most skilled craftsmen in wood and metal who could be brought from France. Until 1861, these foundries did excellent work; but, during the Civil War, they concentrated on war supplies, and never again returned to their earlier peace-time occupation.

The finest cast-iron work in New Orleans, however, came from abroad, to adorn the façades of the Pontalba Buildings, and, with the recurring monogram *A. P.* in delicate tracery of metal, to perpetuate the names of Almonaster and Pontalba. It was Don Almonaster who built the Cabildo and the Presbytere. Quite as much to his credit, he was the father of a beautiful daughter, Micaela, among whose many suitors were plain John McDonogh and another person no less august than one Joseph Xavier Celestin Delfair de Pontalba, son of the Baron Pontalba. New Orleans residents will tell you that Micaela favored the poor young Scotchman, but that parental pressure forced her into marriage with the grandee, who promptly carried his bride to France. After that nothing was left for the slighted John but to grow very rich, as he did, and to devote his money to erecting schoolhouses. And over the door of each building he carved his name in large letters, so that it might be remembered when the names of Almonaster and Pontalba had been forgotten. He was doomed to a second disappointment. In 1846, the Baroness Pontalba returned to New Orleans, piled up her famous mansion block, and hung it, fore and aft and roundabout, with iron balustrades, made in France, and repeating in every panel the twined initials of Almonaster and Pontalba. It is still one of the sights of the city; but no one ever hunts up a McDonogh school to view either its architecture or its inscription.

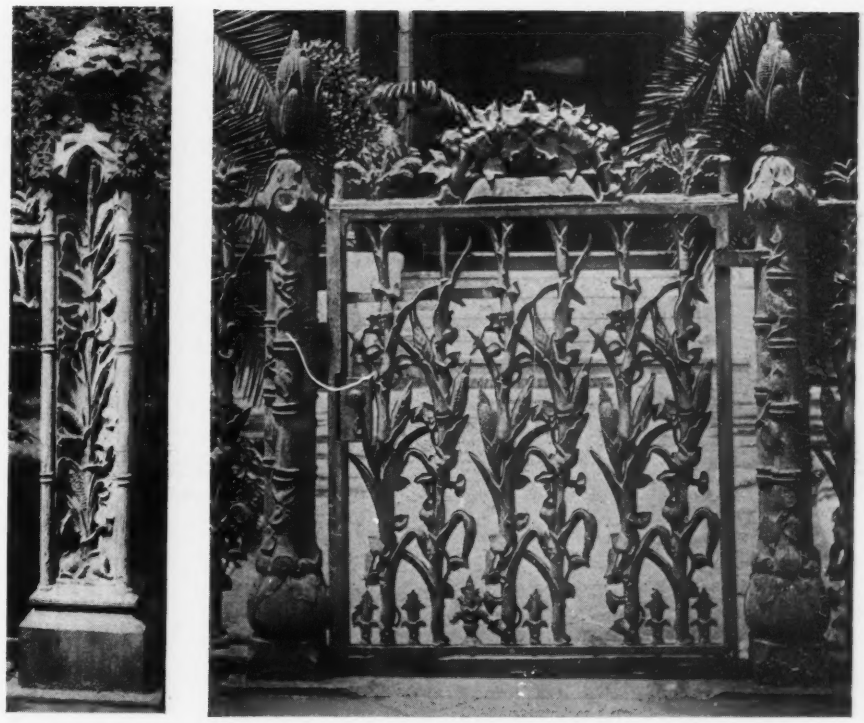
The houses of the Garden District show many varieties of New Orleans cast iron. Theirs is the era of the Greek revival, when the names of New Orleans streets no longer recalled the prowess of local celebrities, but reflected the contemporary pseudo-intellectualism by honoring Melpomene, Terpsichore, Calliope, Dryades. The city had moved out, and the Garden District was the choice of all who wanted space and gracious living. Most of the houses were of brick, either painted or covered with smooth plaster and screened with iron galleries. Likewise, they were set in squares or half squares of ground, and surrounded with ornate iron fences, which grew larger, more imposing, and more extraordinarily ornate with each new house. Along Prytania Street today, stretches an almost unbroken line of cast-iron fences, varying from five to eight feet in height, and displaying almost everything that can be done in cast iron, from simple straight-line patterns to garlands of flowers and fruit, tall stalks of sugar cane, and the full glory of ripening corn.

Cast-iron figures were a part of the gardens of the times. Today ancient fountain statuary of strange contour and oddly disposed avoirdupois turns up at auctions and is bid in for old-fashioned gardens. It includes iron ladies who forgot to count their calories, cupids, angels, gargoyles — tastes varied.

The gates of the old courtyards are still in use, and, while many of the Vieux Carré houses are now apartments and their courts dedicated to tea-room libations, there remain some inner shrines whose privacies are jealously guarded. The wrought-iron lamps that hang in these courtyard passages are always enticing; and today New Orleans is keeping them, instead of selling them as it did a few years ago. But some of the old wrought-iron balconies have gone East and West — to adorn who knows what houses.

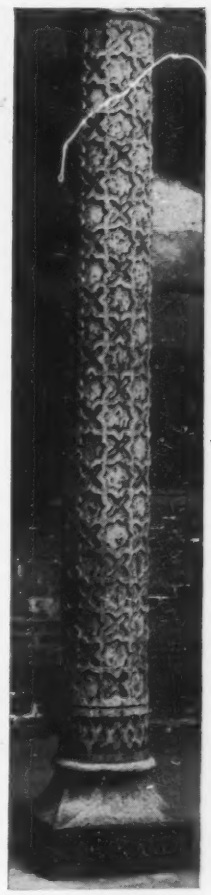
And incidentally, do you know the difference between a gallery and a balcony? Many persons do not. A gallery is supported from the ground by columns; while a balcony rests on brackets, and is usually a small affair. Balconies may extend the length of a building, however; it is the manner of support that determines the designation.

From the standpoint of direct craftsmanship, I surmise that we must award the palm for highest merit to early wrought iron. Cast iron has not yet fully recovered from the stigma of being a product of the industrial era — which, perhaps because it has brought the world so much that is desirable in the way of creature comfort, and so little that is estimable in art, is generally viewed with disesteem. Nevertheless, the work of the molder is by no means to be despised. Upon it, during mid-Victorian days, was expended an exceptional degree of skill, patience, and true artistic genius. And nowhere is this fact better exemplified than along the enticing thoroughfares of New Orleans.



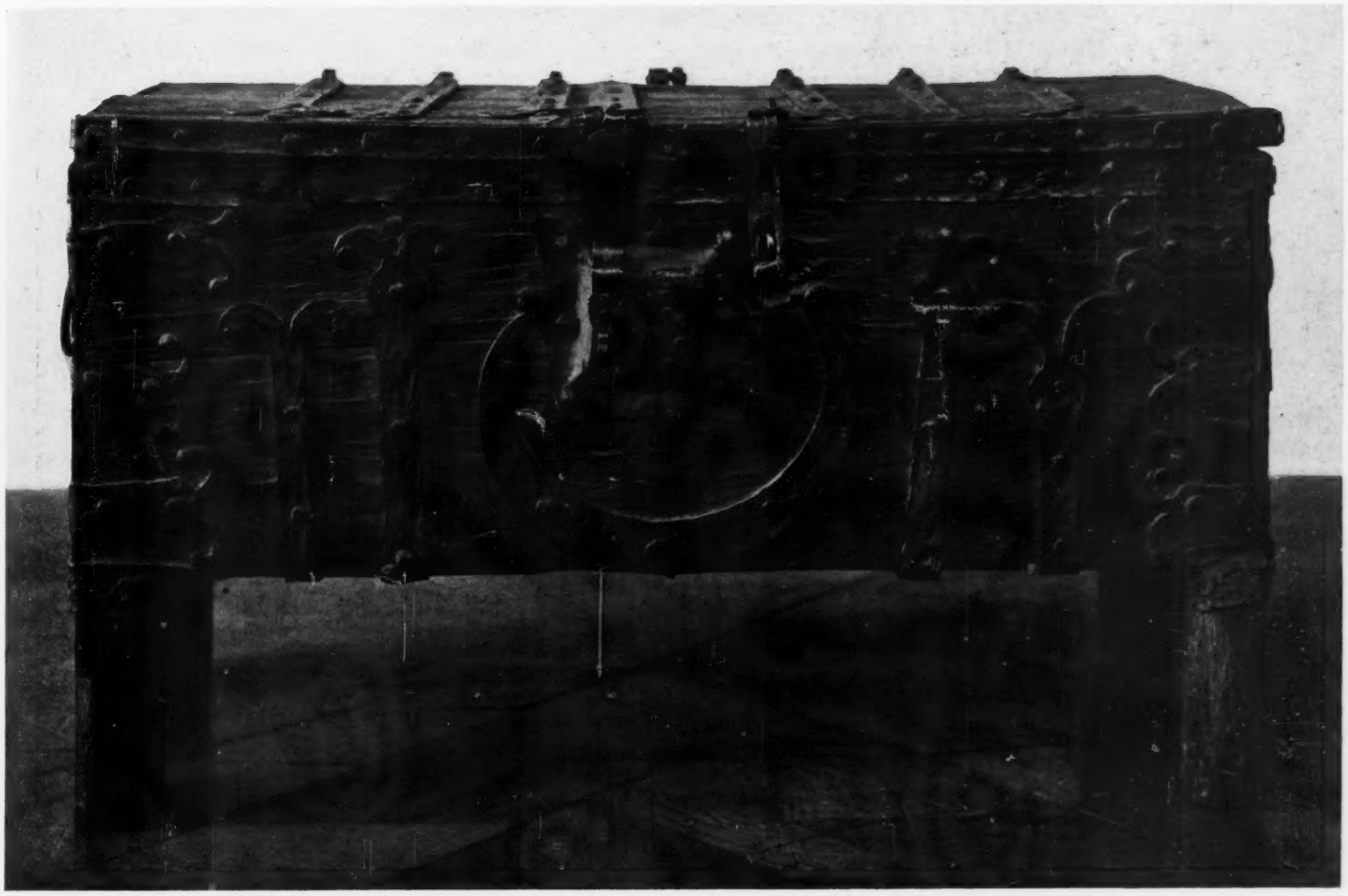
Figs. 15 and 16 — IRON SCULPTURE (*c. 1840*)
Almost humorously Victorian: and yet who, today, would remove these back-to-nature designs, symbolic of rural repose and of the corn and sugar cane whence Louisiana derived its wealth, as well as of the ease and grace of life that wealth made possible

Fig. 17 (*below*) — CAST-IRON COLUMN (*1860*)
Relic of a cast-iron building made in Holly Springs, Mississippi, erected and riveted together in New Orleans before the Civil War, and incontinently burned to the ground before completion. Fortunately this fine column was saved



TAPESTRY OF WESTERN FLANDERS OR TOURAINE (*second half of the fifteenth century*)

The scene represents a feudal lord or judge making an announcement to his dependents It may be a rendering of judgment; it may be the assessment of some new tax. In either case, the attitude of the people is far from favorable. Their faces express evident dissatisfaction. Some retainers seem to be acting as go-betweens. Whether the tableau is based on an historic event, or merely illustrates some legend, is not known; but it was no mean artist who could so well characterize an occasion and its *dramatis personæ. Size: 370 by 396 centimeters. Purchased by a Copenhagen museum for $120,000*



ALSATIAN OAK CHEST (*c. 1300*)
A characteristic piece of the earliest European furniture, when ax and adze were the tools. These instruments were probably wielded by the smith who wrought the coarse straps and primitive lock to reënforce his carpentry. *Size: 9 by 42 by 55 centimeters. Purchased for $800*

A Note on the Figdor Sale

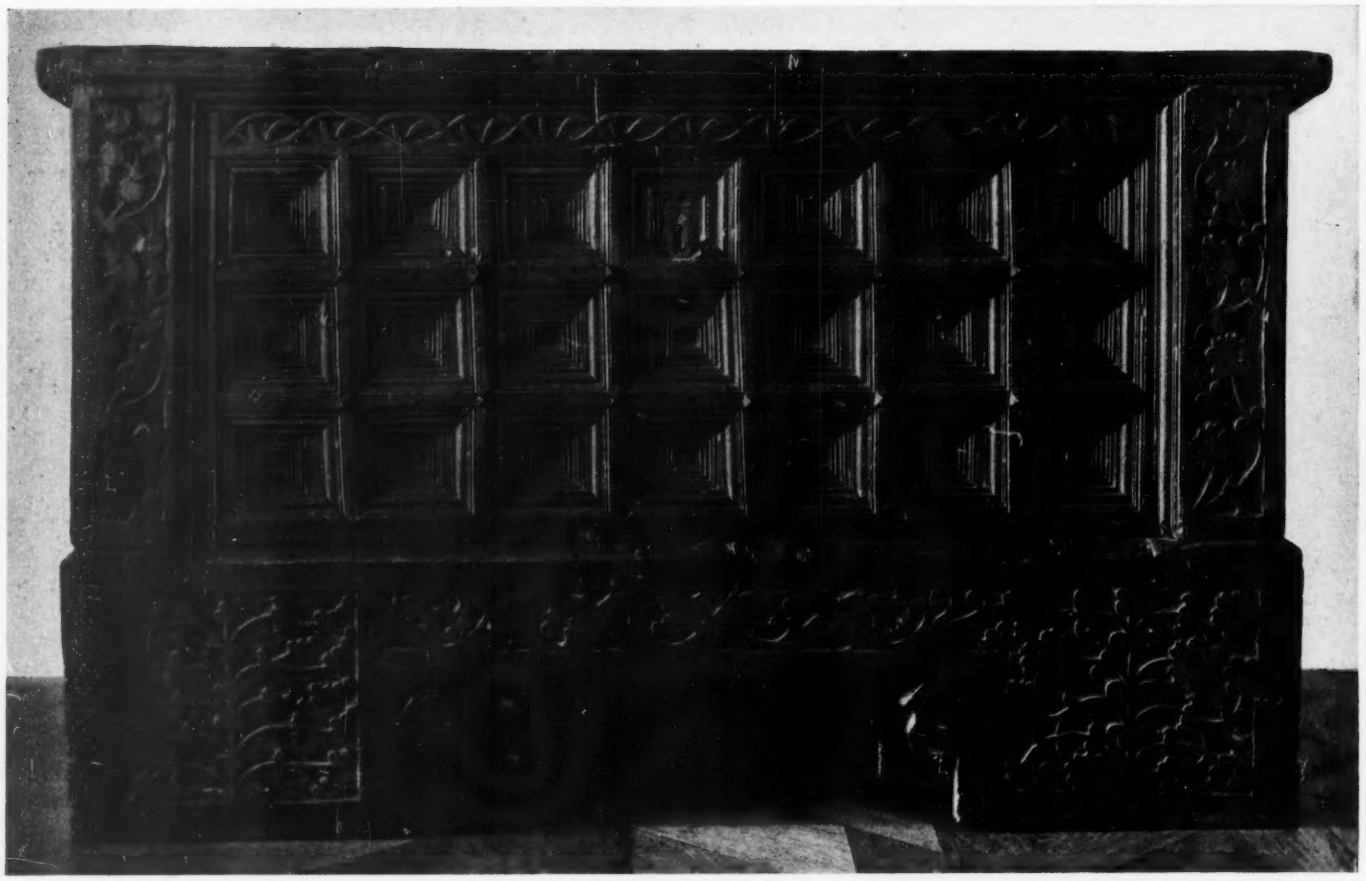
AS Robert M. Vetter prophesied in ANTIQUES for November, 1929, the sale of the Albert Figdor Collection, which took place in the great hall of the Schwarzenberg Casino in Vienna, June 11, 12, and 13 last, was one of primary importance in the history of art collecting. Doctor Figdor, who died recently at the age of eighty-three years, was, perhaps, the last of the old school of collectors — old school in that he did not limit his buying to a restricted field, and that he made his selections independently, without recourse to the advice of art critics and experts. In the end, however, he gained a world-wide reputation for connoisseurship, was consulted by authorities in many fields, and from his great stores supplied the illustrative material for not a few treatises.

Following Doctor Figdor's death, the extraordinary collection that he had accumulated came into the hands of a female relative, who, in turn, disposed of it to a European syndicate. In June, 810 from its total of some 5,500 objects were placed on sale in Vienna. The official valuation of the entire collection was in the neighborhood of $2,500,000. As the portion sold in June brought a gross of approximately $1,000,000, the syndicate seems to have small cause for complaint, though it is reported that expectations were higher than the actual outcome.

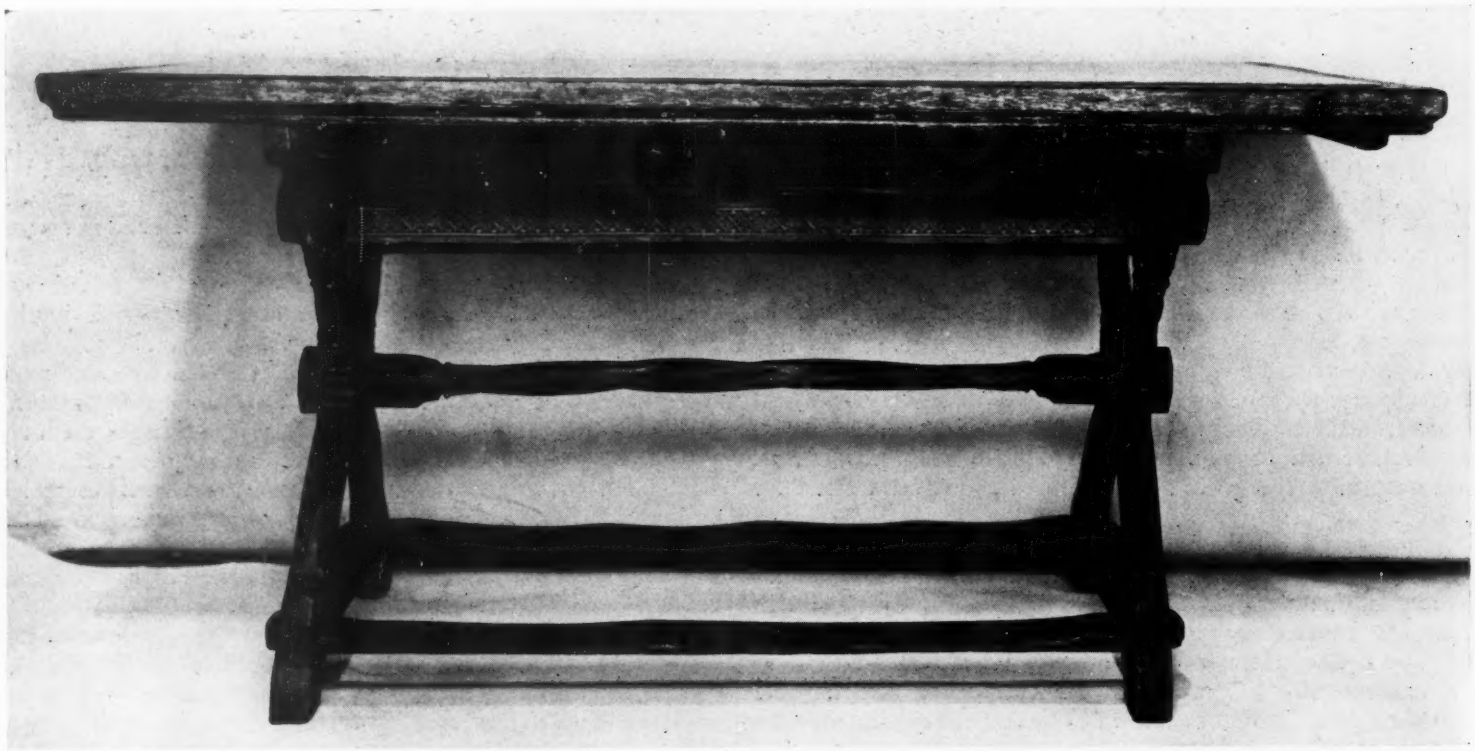
Mr. Vetter has forwarded to ANTIQUES several photographs of items that changed hands in the course of the June auction, and has likewise supplied some notes concerning them and the prices that they realized. From time to time ANTIQUES will picture such other items as seem to be of particular interest to American collectors.

The first of three additional sales now planned for disposing of further parts of the collection will be held at Cassirer's in Berlin, September 29 and 30, and should afford a lively innings for buyers of paintings, sculpture, bronzes, and the like. In all of these categories, the collection offers items of great intrinsic interest and high importance in the history of art. The finest of them are of German and Netherlandish provenance; for, though Doctor Figdor did not neglect the Italian schools, either native genius or opportunity led him to make his major selections among things of Teutonic flavor.

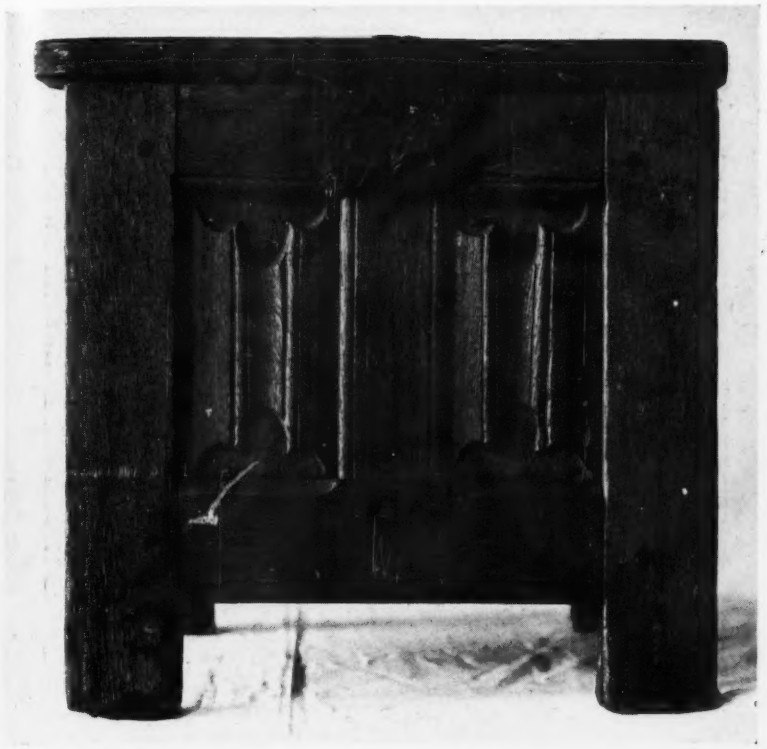
Five superb volumes of the catalogue of the Figdor Collection are now available. They are published by Artaria & Co., Vienna, and Paul Cassirer, Berlin. Rich in illustrations, conservative and reliable in scholarship, they are as indispensable to American as to European libraries of art, and are an invaluable work for all students of European textiles, furniture, and items of general craftsmanship of the Gothic and early Renaissance periods. Seldom again will it be possible to obtain a treatise that, in its field, can offer so varied and valuable a range of reference material.



TYROLESE PINE CHEST (*c. 1500*)
From Brixen. Raised on a high pediment. Front ornamented with three rows of coffered paneling. Corner posts and pediments decorated with flat carving. *Size: 155 by 94 by 64 centimeters. Purchased for $3,700*



GOTHIC TABLE
With permanent trestle legs. This Dürer Tisch, so called because tables of a similar type appear in several of Dürer's etchings, came from the Amberg townhall (Bavaria). This is the elegant prototype of the simple X trestle table of Pennsylvania. It is very finely carved and inlaid, and was acquired by the Berlin Schloss Museum for $11,000



SMALL FLEMISH CHEST

Although a very simple piece of furniture, its good proportions proclaim its derivation from the best period of late Gothic. Somewhat similar linenfold panels have been many times repeated and elaborated throughout the centuries, but the true Gothic vigor that permeates this chest is absent from many later so-called Gothic pieces. *Size: 44 by 46 by 23 centimeters. Purchased by our correspondent for $320*

PINE WOOD CHAIR (*fifteenth century*)

One of the gems of the sale. From the church of S. Orso at Aoste, Savoy. The construction is quite in the fashion of a modern club chair. However, the shape is of late antique origin and is pictured in numerous Mediæval miniatures. *Sold for $12,500*

THE FAMOUS STROZZI CHAIR (*1490*)

Accredited to Benedetto da Majano of Florence. Carved and inlaid walnut. A much published item. Since it is a purely ceremonial piece, it must not be judged from the standpoint of comfort. Its beauty was hardly appreciated by the general public, but Mr. Brummer of New York paid $23,500 for it

Fig. 1 — Cigar Store Beaux and Belles (*reading from left to right*)
a, From eastern Pennsylvania. One of the varieties that stood inside the tobacconist's window. *b*, The maiden carries a tobacco pouch instead of wooden cigars and, like a paleface flapper, is in fresh paint. She is a native of New York State. *c*, Here, standing high on her double base, a weather-beaten damsel holds tobacco boxes and a bundle of wooden weeds. She was long a resident of Brooklyn, Michigan. *d and e*, Squaw and her companion warrior, among the best in workmanship and condition in the Waters collection. Purchased in Cedar Springs, they were formerly exorcisers of smoke shop trouble in western Michigan

The Tobacconists' Tribe of Treen

By Lawrence F. Jessup

FATE is always playing jokes in human affairs, else why should a Simon-pure North American aborigine be worth so much less nowadays than his wooden effigy — a cigar store Indian that has seen better days? The Indians who have made millions from their oil producing lands in Oklahoma are not in themselves collectibles. They will never become museum pieces; whereas a wooden Indian, carved by a skilful hand, may, one of these days, compete in the auction room with the mummy of a Pharaoh.

The trophies whose photographs illustrate this article owe their preservation to Dudley E. Waters of Grand Rapids, Michigan, who has set himself the pleasant task of gathering together the remnants of the wooden Indian tribes in protected peace on the far-spread reservations of collectordom. If one of his agents comes on the trail of a wooden Indian, he neither sleeps nor eats until he has run the savage down and sent him captive to the Waters museum. Already, since the first of the year, several Indians from the eastern part of the country have been added to the company, which now numbers twenty-five — some of them stalwart, comely specimens of their race, others scarred and decrepit, rescued none too soon from life's vicissitudes and nature's storms.

The origin of the tobacco store Indian is bound up in the history of trade symbolism — the tavern signboard, the three golden balls of the money lender, the brightly colored jars that once denoted the shop of an apothecary, the beaver of a hatter. There is good reason to believe that the first of the race made his appearance at the door of a London tobacco shop early in the eighteenth century, when the spread of snuff taking brought prosperity to the tobacco trade. The conjecture of some writers that his advent may have followed close upon Raleigh's introduction of smoking into England is not convincing. Tobacco did

Fig. 2 — POCAHONTAS IN THE WOOD (*reading left to right*)
a, An Indian maiden with a bundle of cigars at her waist and another in her extended right arm, who originally stood before a cigar stand in southern Michigan near the Ohio border. *b*, The severe looking squaw, holding a bundle of cigars in her left hand and a murderous knife in her right, hails from Pennsylvania. *c*, The former home of this ingratiating creature is said to have been a northern Michigan cigar store. *d*, A debonair Pocahontas from northern Pennsylvania. One of the best preserved figures in the collection

not become an important article of commerce until after the English plantations in Virginia and the West Indies were well established. The opening of shops for retail trade began under Queen Anne, before whose time snuff and smoking tobacco had been sold by apothecaries.

According to John L. Morrison, in an article in *Scribner's Magazine* for October, 1928, the first wooden Indians to advertise tobacco shops were dubbed "black-boys," because of their resemblance to the little negro slaves who were brought from Jamaica to dance attendance upon noble dames. Perhaps they were never intended to be taken for Indians. In the tobacco raising colonies of that period, African slaves cultivated the plant. What could be more natural, therefore, than to use the effigy of a negro boy to advertise a tobacco shop? But, even if the first real wooden Indian was born within sound of Bow-bells, it was in this country that he developed into a type. If we may trust tradition, a crude figure of Pocahontas stood in welcoming attitude at the door of a tobacco shop in Hancock Street, Boston, as far back as 1730. But the first whose lineage may be definitely traced was set up in front of a shop that Christopher Demuth opened in Lancaster, Pennsylvania, in 1770. His aspect, it appears, did not inspire terror. He was as mild mannered a savage as ever raised a scalp lock, and might almost have just stepped from a painting by Watteau or Fragonard, to extend an inviting snuffbox to the passerby.

The Dutch of Manhattan, who were inordinate smokers, must have had tobacco shops; but the latter, in so far as we know, had no wooden Indians. The golden age of these ligneous savages came in and went out with Queen Victoria. Snuff taking fell into a rapid decline under the last of the four Georges and our own Andrew Jackson. The smoking of cigars by men grew more and more popular. New cigar shops sprang up everywhere, and each shop had to have its Indian emblem. The first one with an undisputed pedigree, on Manhattan Island, stood at the door of the shop that D. H. McAlpin opened in Catherine Street, in 1840. The figure was squat and swarthy, but impressive in its dignity, and when, in 1866, Mr. McAlpin moved to a new store at 77 Avenue D, the Indian followed him in his hazard of new fortunes. For years it stood there, bearing with characteristic stoicism all the vicissitudes of hail, rain and snow, draft riots, and pestilence. Today, apotheosized, it has become the tutelary spirit of the McAlpin Hotel, over whose fortunes it presides from a high place at the cigar counter.

The carving of wooden Indians in the early days seems to

Fig. 3 — NOT ALL TOBACCONIST INDIANS ARE INDIANS (*left to right*)
a and b, Purchased in New York State. Little is known about the origin of Turkish figures; they came into prominence when Turkish tobaccos and mixtures attained popularity. *c*, Imposing and dignified soldier who stood at the main four corners of Coldwater, Michigan, in 1855. He looks like the late Emperor Francis Joseph of Austria, and, as the bandmaster, is one of the finest pieces in the collection

have fallen into the hands of the makers of ships' figureheads. In this field, the most distinguished craftsman was William Rush of Philadelphia, whose sculptures were famous in every port of the seven seas. A carved Indian figurehead believed to be by him is preserved in the museum of the Reading Historical Society. It may be that Rush, too, turned now and then to carving a cigar store Indian, but there is no record to prove it.

The earliest mention of ready-made wooden Indians as articles of merchandise appears in an advertisement placed in a New York paper of 1856 by Edward Hen, a tobacconist, who offered such statuary for sale at his store, 23 Liberty Street. When the cigar store Indian followed the course of empire westward, he came to a land in which there were no native American woodworkers. Fortunately, numbers of Germans and Swiss had settled in Wisconsin, Illinois, and Michigan, and, among them, many had served a long home apprenticeship in whittling the inmates for myriads of Noah's arks. They now built up a considerable industry in supplying the effigies so much desired by tobacconists. Perhaps they found in the "broad canvas" of a six-foot redskin an agreeable change from their youthful labors upon miniature Shems, Hams, and Japheths.

But the only one among these artisans who made a mark in this new field was Julius Theodore Melchers of Detroit, father of Gari Melchers the painter. Melchers had learned to carve ships' figureheads in his native land. In Detroit, he found his occupation gone, and, for a time, he took up making wooden Indians for a livelihood. His work soon attracted attention. His figures had a character all their own. They were far superior to the usual hack work of the Noachian woodcarver from the Alps and the Black Forest. In some of the figures here pictured, the hands and features are so well done that it would not be surprising to learn that they came from this clever sculptor's shop. Another representative of the Detroit school of wooden Indian sculpture — "the only man alive today that ever carved a wooden Indian," — is Herman Matzen, who, when he was a boy fresh from Denmark, became a pupil under Melchers. He aspired to nobler forms of sculpture than those upon which the studio depended for its upkeep, but, when nothing better offered, he helped in the work upon cigar store figures. It was a day of small things, but who knows how much the training of eye and hand gained in that humble work made possible the achievements and triumphs of the years to come?

Neither Melchers nor other woodcarvers confined their work to Indians. Figures of Pickwick, Lord Dundreary, and Punch served equally well to advertise a cigar business. There were Ragged Dicks, bandmasters, turbaned Turks, even, it is said, tobacco smoking damsels inviting men to the purchase of the vile weed — these last conceived by men of low, vulgar taste, but of sadly prophetic vision. But — and this is the quality in the wooden Indian that gives him a claim upon the collector — he comes straight from his maker without the intervention of machinery. He is not poured out of a hopper, as indistinguishable from his fellow warriors as so many clothespins. Every image is as individual as a portrait by Whistler. Even when the art declined, and the wooden Indian had given place to a hollow, painted creature of zinc, fit only to associate with the cast-iron coach dog and stag that decorated the lawns of millionaires in the haircloth seventies, the producers were decent enough to cast but one image from a mold, so that the next on the books should not be a replica of the one sold yesterday.

It was this quality, indeed, that gave the cigar store effigy a respectable value long before he was sought by collectors. In New York a "tin" Indian used to fetch from $125 to $200. Now

Fig. 4 — THE PIQUANT AND THE DIGNIFIED (*left to right*)
a, This chieftain, with his offering of wooden cigars, was for many years a familiar figure on the streets of Three Rivers, Michigan. *b*, A small and sprightly squaw found in Cedar Springs. *c*, Serious and impressive, this lofty warrior stood guard at a Grand Haven cigar store for sixty-five years. He was Mr. Waters' first purchase

Fig. 5 — Two Impressive Chieftains Between Rival Squaws (*reading from left to right*)
a, A generous Indian maiden with three boxes and a bundle of cigars. Her former home was in Cedar Springs. *b*, Holding a real musket with what remains of his left hand, this noble chieftain has evidently gone on many a war path. He came to the Waters collection from Brooklyn, Michigan. *c*, An evil-eyed, black-faced warrior, notable in design and execution, and once the pride of a southern Michigan cigar store. *d*, For thirty years, from 1870 to 1900, this maiden waved her wooden weeds before a cigar store on Cherry Street, Toledo. For almost another thirty, she lured purchasers into Bell's cigar store on Sylvania Avenue in that city

and then an "extra fancy" one, as they say of eggs, sold for $300. Ordinarily a wooden Indian cost less, the average price for a small one being $25. For one of heroic size, done by a master carver, a tobacconist might pay $50. In the west, Melchers of Detroit was the Sargent of the business. His charge was never less than $150, and, when he was commissioned to carve the effigy of a well-known chief, his bill was as much as $700.

One by one, cigar store Indians were driven from the sidewalks by meddlesome local governments. A wooden figure now and then became backlog in a fireplace, where, like Hans Christian Andersen's Tin Soldier, he gazed forth reproachfully with his brightly painted eyes until he disintegrated in a shower of sparks and flew up the chimney. The last in Grand Rapids, said to be a painted brave of zinc, suffered the fate of all his race. For years he stood in splendid isolation at the door of the city's principal cigar store. Times changed; big business moved "uptown." The savage was bought for a shop in a mean street. His paint peeled off. Rude boys made dents in him and stole his tomahawk. The city ordered him off the street as an obstructor of traffic. Pity gave him shelter in the shop. But he took room. He got in the way. He no longer attracted trade; he repelled it. He was about to be carted off to the junk pile, when a collector stumbled upon him, paid $65 for him, and carried him off to Iowa. Here he will enjoy immortality as a museum piece, "in midst of other woes than ours" a relic of a picturesqueness that has vanished, vigorous example of a crude art that flourished side by side with the designers of human dress in the golden Godey days.

CURRIER & IVES

For the Adirondack Camp

American Hunting Scene — *An Early Start*
Currier & Ives — Large folio

The Life of a Hunter — *A Tight Fix*
Currier & Ives — Large folio — (*companion to following*)

The Life of a Hunter — *Catching a Tartar*
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The London Letter

By Guy Cadogan Rothery

THE nucleus of what is to be the National Maritime Museum, shortly to be installed in the Queen's House, Greenwich, is now on view in rooms at the Royal Naval College. It comprises a number of pictures, Nelson's diamond "plume of dignity," bestowed on him by the Sultan of Turkey after the Battle of the Nile, other Nelson relics, and a most valuable series of ship models, some of them prepared for Samuel Pepys. A number of souvenirs of Nelson, Hardy, and other heroes of their day were, as recorded in these columns, recently sold at auction; and now, in the shop of a London antique dealer, the sideboard, dining table, and wine-cooler that Nelson used on board the *Victory* are on view. They were removed by the ship's steward when the *Victory* reached port after the battle of Trafalgar.

War trophies find a constant procession of buyers, as was shown by the eager attendance at the three days' sale of the war medals and decorations gathered by the late Major General Lord Cheylesmore. In his privately printed catalogue, the General stated that he began his quest with the sole object of saving such things from the melting pot. Soon, however, he became engrossed in the subject, and gradually accumulated one of the most complete collections of its kind. Among the items were six Victoria Crosses, and three Peninsular medals won by three Hardy brothers, who fought in forty-one battles, recorded by bars on the medal ribbons; but the most precious object was the large gold medal and chain awarded to Sir George Bower for the part he played in Lord Howe's victory over the French on the glorious First of June, 1794. One Victoria Cross and group of medals awarded in 1854 fetched £58, another smaller group (1893), £55, while the top price, £200, was given for a gold cross awarded for Martinique, Vittoria, Orthos, and Toulouse.

Another place of pilgrimage for those interested in war trophies is the Wolfe Museum in Quebec House, Westerham, where General Wolfe was born. It has now become national property.

* * *

The endless realms in which collectors may disport themselves have been well exemplified this month by a series of special exhibitions, commencing with a display of Polar relics, and including a showing of the recent finds in Palestine and at Ur in Mesopotamia. The latter have been rich and extraordinarily varied. Among the antiquities from Ur, the results of the joint expedition by the British Museum and the University of Pennsylvania, were handsome gold ornaments, a large assortment of beads of many sizes and materials, and well-made pottery, all dating "before the Flood"; for they were found below the level of the age of the Royal Tombs (3500 to 3200 B.C.).

* * *

When one contemplates the high prices given for old English furniture, it is amusing to learn what the makers originally received for it. In a sale of David Garrick mementos, held at Sotheby's in 1928, was an account rendered by Thomas Chippendale for furniture specially made in 1770. This included "a mahogany pillar and claw table with oval top £1 11. And three large mahogany dining tables with compass ends and made to join together £10 10s." (These range-tables, by the way, now fetch a thousand guineas or more.) This bill, which totaled £56 12s. 11d. is endorsed in Garrick's hand "Mr. Chippendale pd. June 1771." Contrast with this the £441 bid at the sale of Sir John Ramsden's furniture, for a set of six Chippendale mahogany chairs, with interlaced backs of scroll design and shells; £294 for a couple of chairs of the same type, with cabriole legs carved with foliage, from the Breitmeyer collection; and £194 5s. each for two Chippendale circular tripod tables. Other prices were: a Charles II walnut armchair, with back carved with *amorini* and scrolls, with cane centre back and seat, £997 10s; a Queen Anne walnut settee and two armchairs, and two chairs carved with shells, foliage, shaped splats, and cabriole legs, £2,940; and a Queen Anne settee with double back, splayed arms, and carved cabriole legs, £966. The top price at the Christie sale was £3,675 for a Louis XV marquetry escritoire, with folding writing slide and a rising cabinet of small drawers.

* * *

Silver at present is high in favor. It is seen everywhere and has furnished the material for some of the most successful of the season's sales. When the collections of Lord Ravensworth, Sir John Ramsden, and Mr. Guy Fairfax were put up at Christie's, the 125 lots realized £17,793. One, a Queen Elizabeth silver-gilt *tazza*, fetched £1,704, or 2,400 shillings per ounce; another, a cup presented by Queen Anne to a

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naval captain for war services at Gibraltar, £1,479 10s., or 440 shillings per ounce. One other reached 410 shillings per ounce; three, 350 shillings per ounce; and eighteen, between 300 shillings and 240 shillings. Lord Balfour's silver created no great sensation, although £3,484 was given for a dinner service (1814–1815) by Paul Storr, but this worked out at only 9s. 6d. per ounce. On the other hand, at the same sale Lord Delamere's Elizabethan silver-gilt rose water dish, beautifully chased and emblazoned in translucent colored enamels, with a quartered coat of arms (weighing a little over 94 ounces), ran up to £5,800; while, from the Scarsdale heirlooms, a pair of wine cisterns and urns (1698–1699) by Ralph Leeke realized £4,000; and a Charles II porringer, £142 10s., (300 shillings per ounce).

* * *

This devotion to silver does not diminish the delight in the less precious metals. Sheffield plate is appreciating steadily in value, especially candlesticks and less common pieces. A remarkable collection of over 500 pieces has been on view at Messrs. Holmes, in Bond Street. It includes such rarities as lyre-shaped candlesticks, miniature tapersticks, a small tray with a complete breakfast set in miniature, potato rings, argyles, bone holder (1808), venison wedges (1796), and a folding toast rack on the lazy-tong principle. One of the beauties is a tankard with cover and thumbpiece, and one a coconut cup. Another interesting exhibition is of old pewter, mostly of the seventeenth and eighteenth centuries, but including a much older English baptismal bowl found at Canterbury, a pilgrim's flask salvaged from a Spanish Armada galleon sunk in Tobermory Bay, and one or two other pieces of equal antiquity. Then there is a comprehensive set of cups, ranging from a Stuart lidded tankard, with horned thumbpiece, to a Dutch beaker. A very rare piece is a large English ale jug dating from 1500; and also worthy of note are a Scottish Communion set, and an Irish "haystack" set of measures, from a noggin to a half-gallon. The beauty of the old metal is well shown in the early pieces. With greater technical perfection the metal becomes harder, as well as less interesting in color.

* * *

Apart from silver, pictures and books have afforded the staple interest at the sales. At one recent picture auction 143 lots brought in £26,697, which, if we exclude the 11 lots sold under £10 each, gives an average of over £200 per canvas. Just over £2,200 was paid for Sir Thomas Lawrence's portrait group *The Countess of Guildford and Her Young Daughter*, while Zoffany's "conversation" group of the Garrick family, at £420, was considered a bargain. A small collection of Ferneley's sporting pictures ranged from a guinea and a half to 32 guineas, while two by J. F. Herring brought 38 and 40 guineas respectively. For an unusually important meet of fox hounds, including a crowd of figures and horses in a landscape with sea in the distance, by Ferneley, £740 was given.

* * *

The vicissitudes of the auction room were curiously demonstrated this week when eight French *fauteuils* covered with Gobelin tapestry, which passed from the Vanderbilt collection to ownership by an English lady, went back to Paris at 3,900 guineas. At the same sale 4,200 guineas was given for six Queen Anne armchairs covered with contemporary needlework.

* * *

Two Mediæval shrines in Limoges enamel, one representing the Crucifixion, the other the murder of St. Thomas à Becket, sold at Sotheby's for £9,000 and £4,500 respectively.

* * *

There was a great gathering at Christie's, when the Scarsdale heirloom pictures and those of the late Earl Balfour were placed at auction. The sensation of the afternoon was Rembrandt's *Portrait of an Old Man*, which was in John Barnard's collection (*1761*) and is mentioned in all the books of reference. It was run up to £19,950. Many of the pictures had been bought by Lord Curzon, who was an inveterate collector with a fine sense of values. For instance, Hoppner's portrait of Lady Waldergrave, for which 1,500 guineas was given in 1907, now sold for 2,200 guineas; the tender group of Lady Dashwood and child, by Sir Joshua Reynolds, bought for 2,600 guineas in 1907, rose to 4,400; Gainsborough's finished sketch for his *Market Cart*, picked up for 600 guineas also in 1907, now brought 1,350 guineas. Other good prices were 1,500 guineas for Reynold's *Girl with a Goldfinch*, and 1,450 guineas for Raeburn's portrait of Mrs. Blair. The highest price paid for a Balfour picture was 2,600 guineas for a view of Dordrecht from the river by Jan van Goyen. Lord Feversham's *Landscape with Road and Sportsman*,

RAREST OF HADLEY CHESTS
(circa 1680)

The carved decoration of this Hadley chest betrays the hand of John Allis of Hatfield, for it is almost identical with that on the chest which Allis made for his daughter, Lydia (see ANTIQUARIAN for February, 1930, page 28). The present piece is, however, unique in being constructed of maple, with pine lid. The square corner posts terminating in integral turned feet are another exceptional feature. A somewhat similar structural method is, however, shown in a plain pine chest illustrated on page 202 of ANTIQUES for September, 1929.

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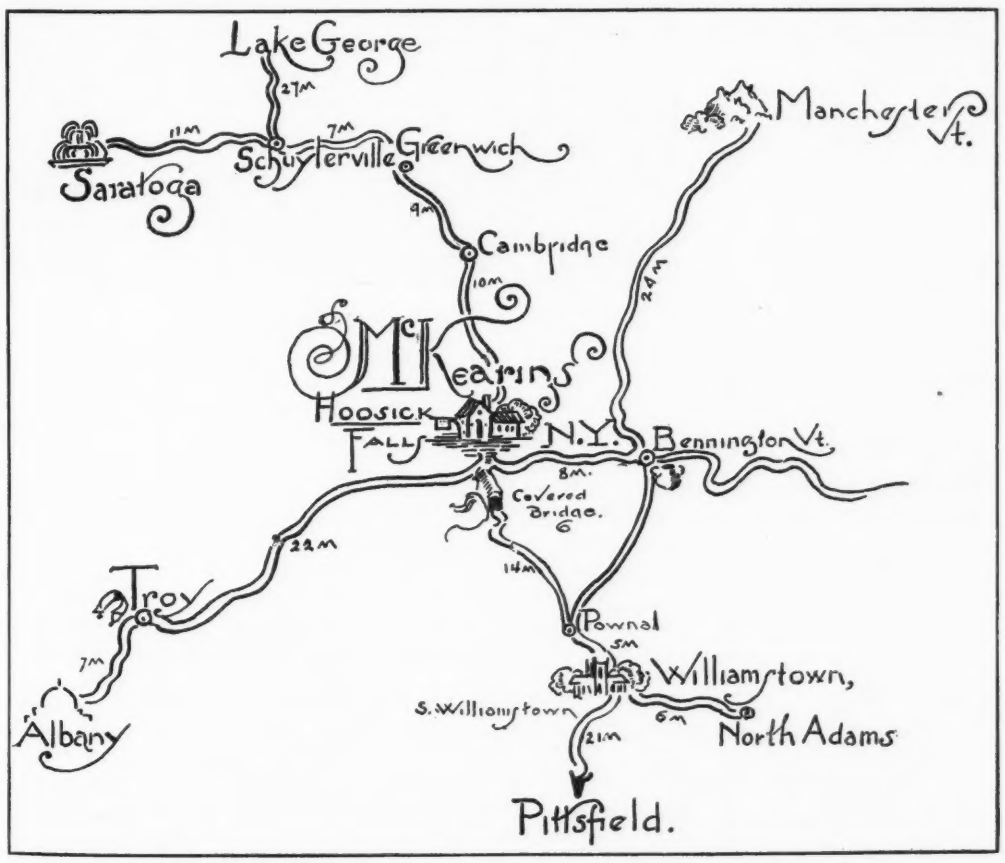

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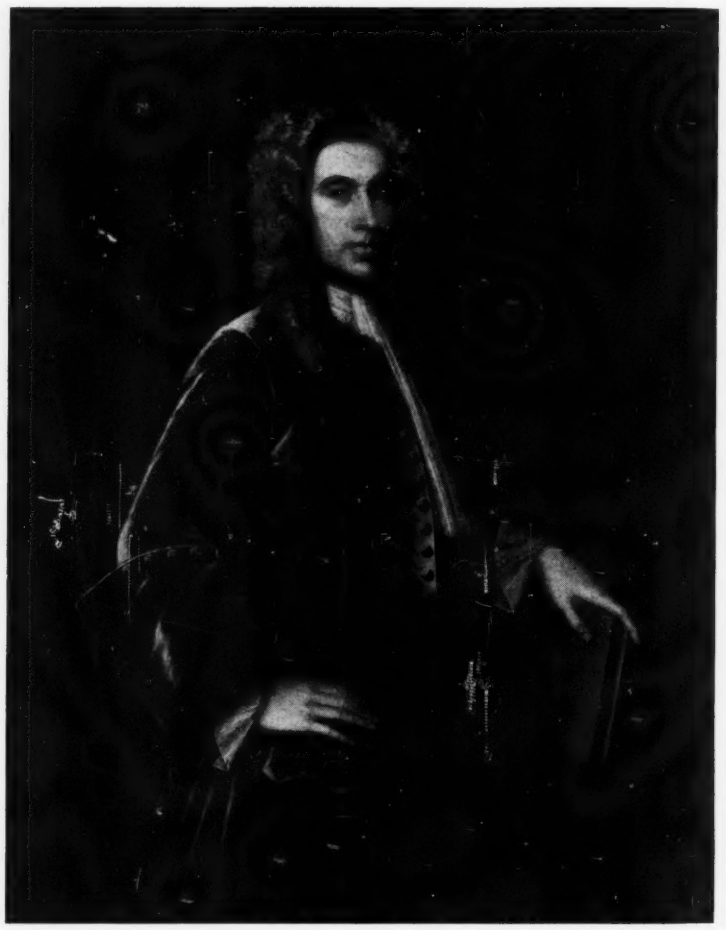
by Hobbema, so much admired at the Dutch Exhibition, Burlington House, last year, was started at 4,000 guineas and knocked down at 16,000. The total for the 121 pictures was £106,081, an average of over £876. Twenty of them reached over £1,100 a piece.

Shop Talk

By BONDOME

THE three exhibitions of early American portraits that held the stage in Boston during the summer should do much to increase public appreciation of the masters who preceded Copley and Stuart. Few of these painters were outstanding geniuses, but many were



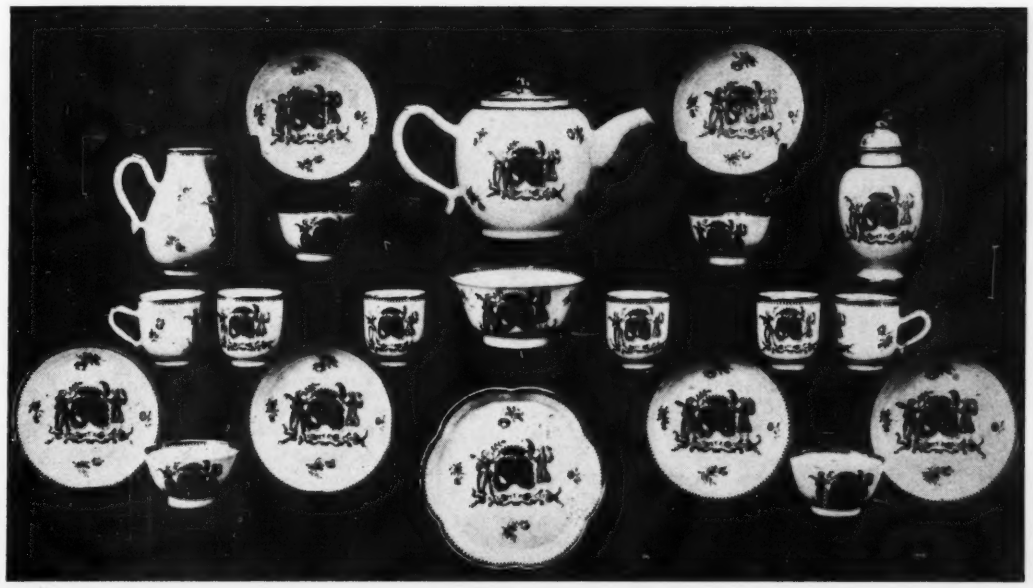
OXENBRIDGE THACHER BY JOHN SMIBERT
The English painter Smibert, who dwelt in Boston from 1729 to the time of his death in 1751, portrayed many of his distinguished New England contemporaries. The likeness of Oxenbridge Thacher, representative at the General Court, and a well-known jurist, is among the artist's most effective works

possessed of genuine talent, and those of foreign birth had undergone a pretty thorough training before they ventured overseas to escape the competition of bigger and better men at home. If their portrayals of our Colonial ancestors are sometimes a bit stiff, and occasionally betray weak draftsmanship in the rendering of extremities, they are, nevertheless, dignified, well composed, and obviously accurate as likenesses. Frequently, too, they are quite delightful in color and in their delineation of lace and fabrics.

The two paintings from the Vose Galleries, here reproduced, will exemplify the charm and distinction attained by the early work at its best.

The one is by an artist who was most at home in the portrayal of men; the other, by one whom the fair sex stimulated to his most successful endeavors. The latter picture, I understand, has now been acquired by the Wadsworth Athenæum in Hartford.

In comparison with the prices asked and given nowadays for portraits by a handful of well-known painters of the late eighteenth and early nineteenth centuries, the valuations placed on the earlier pictures seem



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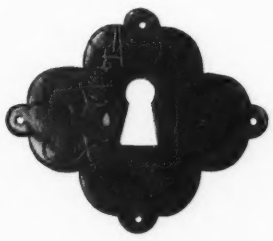

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to me rather low. But choice among specimens in this category calls for the exercise of discrimination; for the handiwork of the same painter often shows wide variations in quality. Some of the old pictures, further, are of little or no worth except as historical documents. Now and then,

UNKNOWN LADY BY JEREMIAH THEUS

Theus, a Swiss or German artist, who settled in Charleston, South Carolina, about 1740, executed the portraits of many Southern notables. In the present instance he has endowed his subject with a dignity of bearing and an air of good breeding and intelligence that make her a belle if not a beauty

however, may be found a minor masterpiece, whose acquisition will pay a liberal return in immediate satisfaction and eventual profit.

* * *

I sometimes wonder that the mere aspect of the roadside eating places that line the thoroughfares of America does not so completely destroy human appetite as to induce general starvation among the motoring public. I refer particularly to the bleak emporia of "good eats" and "hot pups," most of them as nudely exposed as an oyster on the half shell, and about as alluring as that mollusc served in June on a warm plate with a chipped rim. But in their way the more retired spots often seem quite as inauspicious. Never yet have I had the courage to invade the dour domestic precincts that loudly advertise chicken and steak dinners, or give signboard promise that tourists will be accommodated. Doubtless some among them have justified survival; but I can never quite overcome my reluctance to intrude upon premises whose guise of privacy is usually intensified by the absence of all outward vestiges of human life.

As sources of sustenance and refuges for repose, there remain, of course, the more or less first-class hotels. But such places are for the general, and not for those who, like the select company of collectors, enjoy having their food and surroundings spiced with some sprinkling of imagination.

To such folk I would repeat what I have at various times already observed, namely, that there must be a natural affinity between good food and antique furniture, and that the shops and dwellings that major in provender and minor in antiques, or *vice versa*, are usually a pretty safe bet. This fact, I surmise, is accounted for by the circumstance

Children's Play Room in the Basement of a Country House. Native white pine paneling and vertical sheathing were furnished by Davenport-Brown Company

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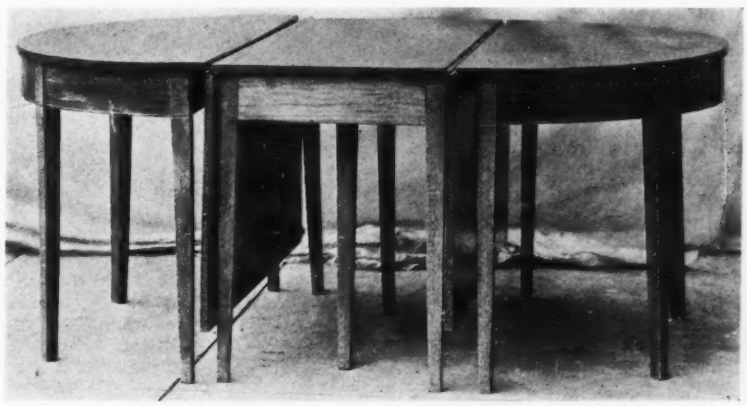

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that a good many antique dealers are artists, for whom the preparation and serving of meals constitute a pleasing form of self-expression, as well as a means of income.

I know, for example, that the transformation of the pre-Revolutionary blacksmith shop at Malvern, Pennsylvania, into an antique shop and rural restaurant was great fun for its owners. Who but antiquaries would have kept the ancient anvils exactly in their old-time place, the buck forge intact, and the vast bellows hanging from its accustomed beam? The restoring and furnishing of the notable eighteenth-century Pennsylvania mansion of Spring Grove Forge was largely a labor of love on the part of Mr. and Mrs. Cheyney, but the public is privileged to share in the result. It is seldom that one has opportunity to view such an establishment from afar, to say nothing of inspecting its interior, sleeping in its great high-posted bedrooms, and partaking of traditional Pennsylvania bounty in its hospitable dining room. More joy, I am quite sure, has gone into the constructing and operating of the Silvermine Tavern at Silvermine, near South Norwalk, Connecticut, and the tavern on the fringe of the nurseries at Amawalk, New York, than has ever come forth again in the shape of cash returns.

Similarly Elysian spots are to be found in Massachusetts: the Bradford Arms, at Plymouth, for example; the Village Blacksmith Shop at Duxbury; the Winslow House at Marshfield — a museum with a restaurant attachment, where I have experienced gustatory satisfaction. And there are others. I mention only the ones that I have personally visited.

At the famous Wayside Inn in South Sudbury, the process of stoking the great public has become somewhat mechanized, and the dining quarters are devoid of the hallowed atmosphere that lends allure to the kitchen and the happily reminiscent taproom. Here, however, the crowd of visitors is too consistently overwhelming to give a Boniface much latitude for the exercise of special genius, though I may remark, in passing, that to partake of Indian pudding baked as of yore in the brick oven of the Inn is worth at least half a day's journey on foot.

Of Yama Farms, somewhere in New York State, I am inclined — like others who have experienced its amenities — to speak in low and reverent tones, as one does of almost mystical perfection. Perhaps I ought not to mention the place at all; for it is the pet hobby of a veteran collector, and reveals subtleties of management possible only to an epicurean connoisseurship that exercises as much care in choosing those whom it will entertain as in arranging for their entertainment. An invitation, or its equivalent, is a prerequisite to visiting Yama Farms.

Some day, if time and opportunity permit, I shall compile a confidential guide to attractive places of refreshment and repose that lie along the routes traversed by collectors. I shall include the little inn at Simsbury, Connecticut, though the careful color schemes of its dainty bedrooms seem to impose an obligation to wear slumber garments of harmonizing hues; and I shall add the Green Hill Farms at Overbrook, Pennsylvania, because, while possessed of no antiquarian flavor, the hotel takes good care of the passing traveler and permits him to have his meals on an awninged terrace, level with green turf, which, at evening, stretches indefinitely into the dusk, beneath great trees.

The preparing of such a list will require coöperation from many discreet sources. Likewise it really should have a supplement by Mrs. Pepys describing the more delectable speakeasies of New York City, concerning whose savory viands that lady has written with rapture. My own experience has been less fortunate than hers — no doubt because of inadequate information. There is — or was — one such hostelry, however, where, upon occasion, I partook of mussels steamed in milk almost equal in excellence to those served by Prunier in Paris. But the precise location of this esoteric oasis I have forgotten.

Pending publication of my magnum opus — which is likely to be long delayed — I solicit secret advices from those investigators who have tested my theory as to the special pleasures of rumination amid antique surroundings, and either agree or disagree with it.

* * *

According to present advices, the opening gun of the auction season will be fired at the Plaza Art Rooms, the week of September 29. There may, of course, be some preliminary rattling of musketry in other quarters; but the sale of the E. J. Spicer Collections should be accompanied by reverberations of greater magnitude. All told, approximately one thousand lots will be sold, and they will cover an extensive range of collectibles, including furniture, paintings, porcelains, and sundry *objets d'art* from English and Continental sources and representative of many different periods. As I understand the matter, it is the intention of

Travis *and* van Benschoten

Early American Antiques

IN THIS fascinating group, perhaps first place goes to the signed John Selzer chest, a fine specimen of the type discussed in ANTIQUES for February, April, and June, 1927; yet, in its way, the nobly modeled communion set by Boardman and Hart is quite as desirable. Besides this we have a twelve-inch plate by Badger, as well as other marked pewter by American makers.

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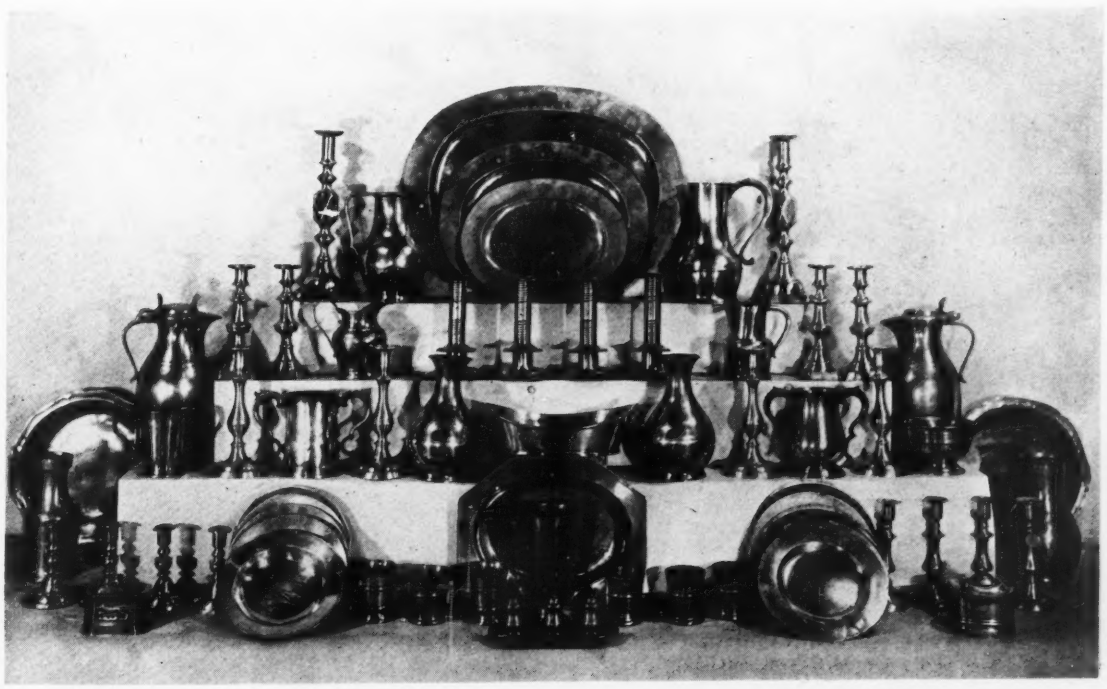

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PARIS BERLIN

IT is customary to talk about exhausted supplies of choice American antiques. And yet, during the past year, some of the choicest and rarest specimens of early heirloom furniture have come into the market — specimens whose existence had previously not even been dreamed of.

And now hardly a day goes by without my attention being called to some fine piece for which a market is being sought. Though I buy steadily, I can not take every good thing that comes my way, even at a very reasonable price.

This is a situation which collectors may turn to their advantage. If authorized to act as their agent in making purchases, I can, by quick action, often secure for them highly desirable items at material savings in cost.

Meanwhile, my immediate stock of antiques is deserving of careful inspection by those who wish for things of lasting worth.

MORRIS BERRY

80 East Main Street

PLAINVILLE, CONNECTICUT

the owners to have their offerings sufficiently varied in relative preciousness to appeal to lean pocketbooks as well as to fat ones, and thus to give the small collector a chance to acquire things that, if not historically momentous, are nevertheless decoratively desirable. I have personally seen only certain of the pictures that are destined for the auction block; but as a group they appear to meet the specification outlined above. Some among them are no more than attractive bits of anonymity. Others bear signatures that will prompt the connoisseur to take out his glasses. An auction of this kind frequently reveals unexpected opportunity for shrewd buyers among the dealers and decorators, as well as among the general public.

* * *

Every now and then collectors are mystified by English metal objects such as candlesticks, fire fenders, grates, and the like, in a material of almost silver whiteness, though it is obviously not silver, and of a bell-like resonance, though it is obviously not bell metal. This material is, in fact, an alloy of copper, nickel, and zinc, which, apparently a Chinese discovery, was known in the Orient as paktong. During the eighteenth century, some quantities of this alloy were probably shipped from China to England, where its fine color, its stability, and its freedom from corrosion led to its occasional utilization in the making of various useful and decorative articles. In China, its employment was far more extensive.

This interesting alloy may at one time have been accepted in the West as an elemental metal peculiar to China, for it was often spoken of as "white copper." Again, it was not infrequently confused with zinc, or tutenag. The whole question of *tutenag* and *paktong* is learnedly discussed and well illustrated in a book by Alfred Bonnin, published in 1924 by the Oxford University Press. But anyone who prefers seeing the real thing to reading about it will find a considerable collection of English candlesticks and other things in paktong metal on exhibition with William H. Jackson at 2 West 47th Street, New York.

New Delvings in Old Fields

Benjamin Lehman

A Philadelphia Cabinetmaker, and His Price List

IN EXAMINING a finely executed piece of antique furniture, one usually admires its lines, its carving, or its general design, without giving much thought to its original cost or the time spent in its production.

Philadelphia is acknowledged to have had the greatest number of skilled cabinetmakers of any city during the Colonial and post-Revolutionary periods. Almost a score of these artist-craftsmen have been

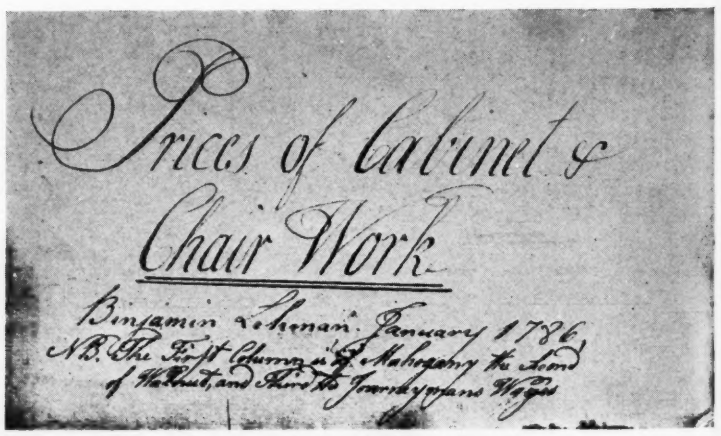


Fig. 1 — Cover of Benjamin Lehman's "Price List"

fairly well identified, but nothing has yet been written of their charges for making furniture. Now, however, we are able not only to add another name to the existing list, but to accompany it with a full schedule of the man's charges.

The name is that of Benjamin Lehman, who worked in Germantown, Philadelphia. His recently discovered manuscript book of prices is, undoubtedly, the only elaborately descriptive tabulation of products and prices that has yet come to light. Dated *1786*, it is written in Benjamin Lehman's own hand, though one naturally wonders why he spelt his name *Binjamin*.

This opus of forty-three pages carries the title *Prices of Cabinet &*

ONE OF A SET OF SIX AMERICAN SHERATON DINING ROOM CHAIRS

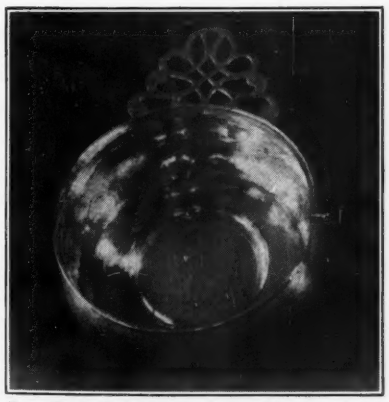
KAUFMAN=*Antiques*

238 NEWBURY STREET

BOSTON, MASSACHUSETTS

If you appreciate that which is beautiful and rare in early American Antiques; if you would like to see a distinguished collection, consisting only of fine pieces displayed in their suitable environment, then you will enjoy a visit to Mr. Kaufman's new shop.

Several notable additions to the collection are now on display. You are cordially invited to call and inspect them.



Above: Early American Porringer with a very unusual handle, by Otto & D. Parisien of New York, working 1763 to 1791.

Early American Silver

While Boston, leading town of the Colonies, exceeded other centres in the work of her silversmiths — especially in the first half of the eighteenth century — the silver craft was also developed early in New York. It had notable representatives in Newport, R. I., and later thrived to a remarkable degree in Philadelphia.

Illustrating: EXAMPLES BY NEW YORK MAKERS

(*In the Gebelein Collection*)

Old Silver Pewter English & American

GEBELEIN

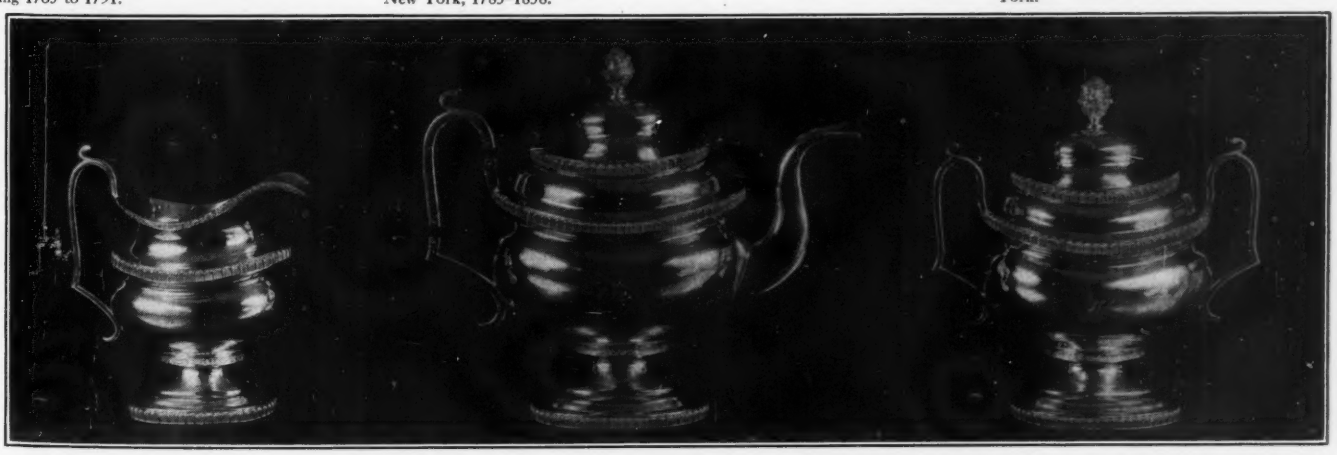
BOSTON

Silver by Present Day Craftsmen

79 Chestnut Street — Foot of Beacon Hill

Above: Early American Silver Can by Elias Pelletreau, 1726–1810, of Southampton, L. I., New York.

Below: A fine old American silver service made *circa 1810* by Garret Eoff, New York, 1785–1858.



ANTIQUES IN METALS — SILVER — PEWTER — MODERN ADAPTATIONS

SHERATON OVAL
INLAID MAHOGANY
BREAKFAST TABLE
42½ in. wide; 58 in. long;
27¾ in. high.

Weymer & Young, Inc.

143 East 57th Street
New York City

Importers of Old English Furniture & Silver

Chair Work. Evidently Benjamin was ready to make any and every imaginable article of furniture, since his headings are:

Desks, Bookcases, High Chest of Drawers, Low Chest of Drawers, Chairs with Crooked Legs, Chairs, Chairs — Marlborough Feet, Corner Chairs for Close Stools, Easy Chairs, Chair Frames for stuffing, Suffas [*sic*] — Marlborough Feet, Suffas with Crooked Legs, Settees, Couches with Crooked Legs, Dining Tables, Card Tables with Crooked Legs, Card Tables with Marlborough Feet, Card Tables with Round Corners, Pembroke or Breakfast Tables, Corner Tables, Tea Tables, Folding Stands, Side Board Tables, Tea Kettle Stands, Square Tea Tables, Commode Dressing Tables, Writing Tables, Bureau Tables, China Tables, Plain Night Stands, Frames for Marble Slabs, Pine Kitchen Tables,

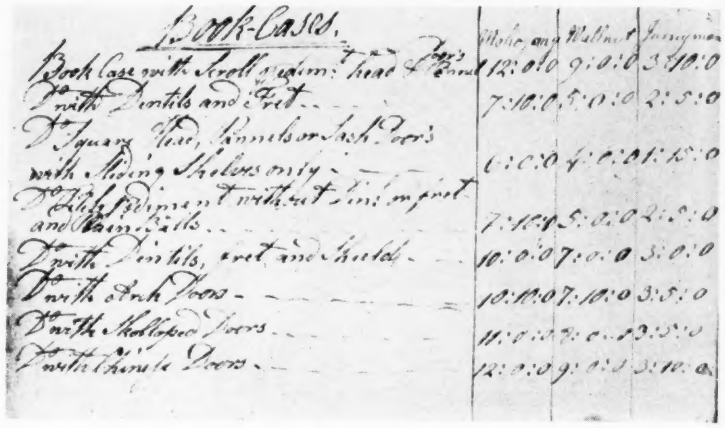
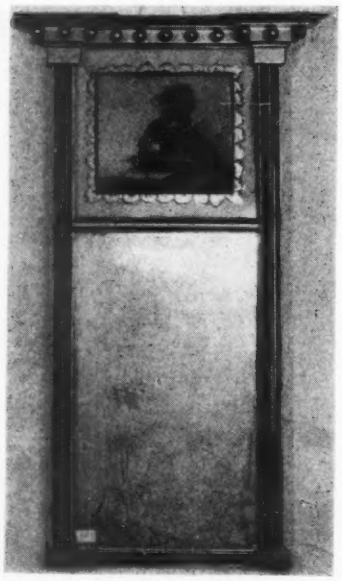


Fig. 2 — A Page from Benjamin Lehman's "Price List"

Joint Stools, Fire Screens, Horse Fire Screens, Dumb Waiters, Cloathes Presses, Corner Cupboards, Single Cupboards, Cradles, Pine Cupboards, Clock Cases, Tea Boards, Bedsteads, Poplar Bedsteads, China Trays.

Is there any style of household furniture omitted?

Reference to the accompanying facsimile pages will show that Benjamin Lehman carefully classified his prices on the basis of the labor



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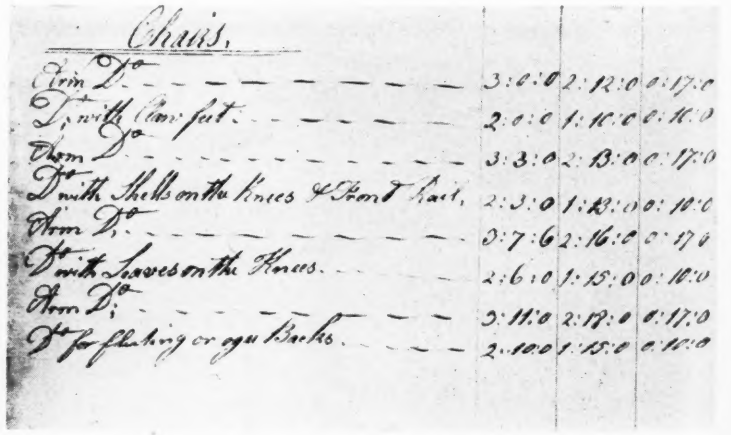
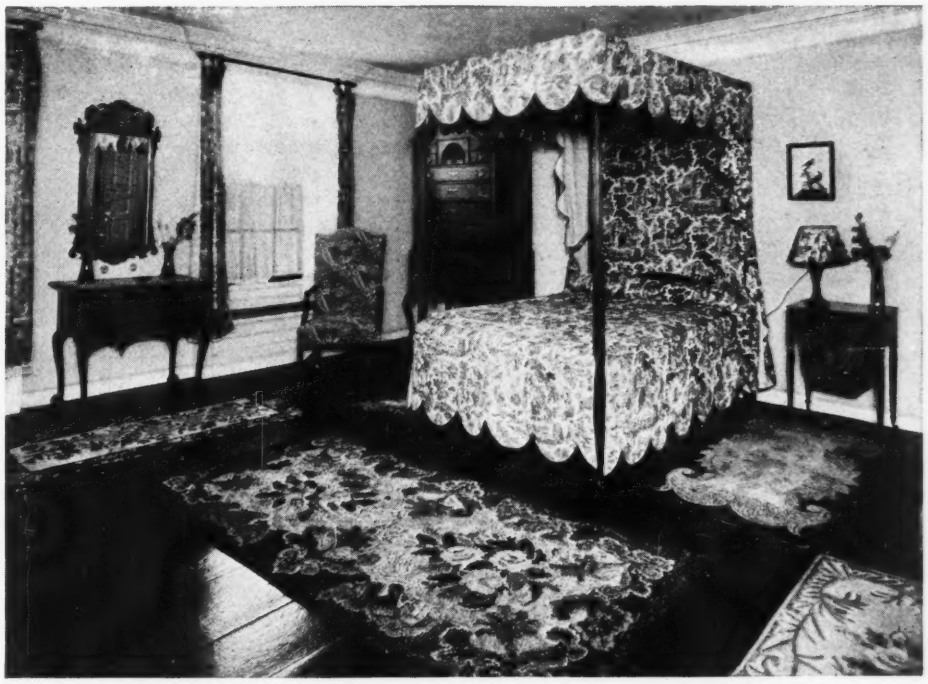


Fig. 3 — A Page from Benjamin Lehman's "Price List"

and material entering into the construction of each item. One column of his list gives the quotations for mahogany; the next, for walnut; and the next, for the journeyman's wages. Each separate class is subdivided according to its possible variations in style (*Fig. 2*). Thus thirteen varieties of high chests of drawers appear, each with its corresponding "table to suit," or lowboy, as we call such pieces today. The high chests vary from £13 to £21 each; and the lowboys from £3 to £6. In every instance the journeyman's wages are evidently to be added.

Mahogany armchairs with claw feet are priced at three guineas, while one "with Shells on the Knees and Front Rail" costs £3 7s. 6d., plus the journeyman's wages of seventeen shillings. Another item, under the head of chairs, reads "add to any arm chair made for a Close Stool with a cover to the pan framed 7s. 6d., and 3s. 9d. wages." Chairs with Marlborough feet "with plain open Banisters with Bases or Brackets with Leather Bottoms" cost £1 12s. each, plus nine shillings for the journeyman. We also learn "for any chair stuffed over the rails & Brass nails add 8 shillings." A mahogany "suffa" with Marlborough feet and a "fret on the feet & Rails and Carved Mouldings" costs £13, while one with "crooked legs" and carved moldings is £8 17s. 6d.



Corner of Chippendale Bedroom

King Hooper Mansion

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Showing American Chippendale examples of rare quality

King Hooper, Inc., Frances M. Nichols, *President*

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Solid Walnut Secretary made about 1740

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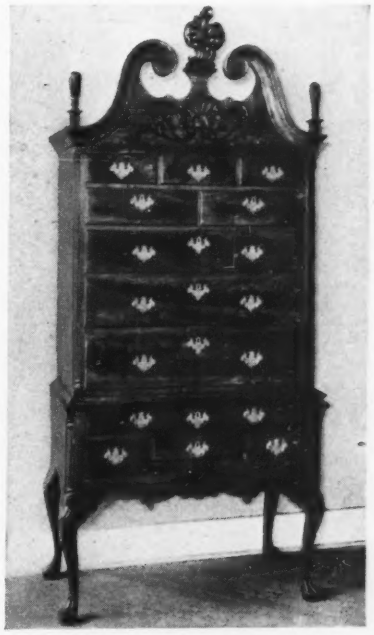
I Have in Stock at the Present Time

8 Secretary Desks, 2 Highboys, 12 Slant-Top Desks, 100 Tables, 16 High Poster Beds, 9 Sofas and Settees, 28 Corner Cupboards, 100 Chairs, 75 Chests of Drawers, 8 Kitchen Dressers, 6 Grandfather Clocks, 19 Blanket Chests.

Upon request we will mail photographs and descriptions of any pieces in which you may be interested.



Solid Walnut Highboy made about 1770

L. P. AARDRUP

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Just now, in our warerooms, the variety of antique furniture suitable for home use is exceptionally complete. In many instances, the prices reflect highly advantageous buying, which benefit we always pass on to our customers. All the material is here for acquainting the young collector with his opportunities and for supplying his immediate requirements.

Relations of friendly confidence now established will, we are sure, be maintained for years to come. An invitation to visit our place is cordially extended to all who are interested in antiques: but we promise special attention to those beginners who wish to look things over and learn.

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A remarkable collection of old crucifixes in metal, wood, and ivory is one of the interesting features of our unique antique shop.

The Little House on the Farm, Inc.
Muncy, Pennsylvania

(*Member of the Antique Dealers' Association*)

ON THE SUSQUEHANNA TRAIL

Five styles of dining tables are to be had, in lengths varying from three feet, six inches to five feet, six inches, and, in price, from £5 to £9 15s., when built from mahogany. Walnut tables bring about thirty per cent less. Should a customer desire "tables with Claw Feet" he is charged 2s. 6d. per claw. Pembroke or breakfast tables of mahogany may be had from £2 15s. to £4, plus the wages; and if a drawer is added, the extra sum of seven shillings is exacted. For "scolloping the top," six shillings is added, which seems a reasonable charge indeed.

Tea tables are priced as high as £5 15s. with "scolloped top & carv'd pillar," plus about one fifth extra for wages. A "Commode Dressing table with four long drawers without a Dressing Drawr" [*sic*] is £18 10s. If a dressing drawer is required it costs from thirty to eighty shillings extra, and the wages in proportion. For Lehman's type of "Dumb Waiters with four Tops and with Claw Feet and Leaves on the Knees," in mahogany, the entire charge is £7, which seems moderate.

A "Cloathes Press in two parts, upper Part about 4 feet Square in the front, the doors hung with Rule Joints and Sliding shelves with 3 drawers in the lower part, inside work of Red Cedar" may be had for £18 10s., in mahogany; and for £4 less, in walnut. If with a "Pitch Pediment, Dentils, fret & Shield," they bring £8 more. Corner cupboards in two parts, with "Pediment head, dentil cornice, fret Shield Roses, Pannels with Skolloped Doors" cost the purchaser £19 10s.; or 22s. less without the "pitch pediment."

"Clock Cases with scroll pediment head, fret dentils Shield, Roses & Blases" are £16, in mahogany; and £13, if made of walnut. These figures do not include glazing. All mahogany bedsteads with claw feet, carved knees to move, fluted pillars, carved on capital and base, are listed at £11 10s.; while bedsteads with Gothic pillars and straight legs are not priced, but are evidently subject to bargaining. A similar bedstead sold at the Reifsnyder sale in New York, April, 1929 (No. 699), for $3,300.

All the prices are, of course, given in Pennsylvania currency of the period, when the pound was worth about $2.66 in today's money. It is also well to remember that this book was prepared four years after the War for Independence, during a period of reconstruction in National affairs, when the purchasing power of money was, perhaps, four times what it is now.

Lehman's prices are about equal to those given in *The Journeyman Cabinet and Chair-Maker Philadelphia Book of Prices, 1795*, wherein the value of Sterling currency is given in its dollars and cents equivalent. This same publication states, "Day men to work from six to six o'clock, the Employer to find Candles," an indication that employers secured more work from their journeymen in those days than they do in this enlightened era.

Whether Benjamin Lehman marked his pieces with a label is not known; neither has any furniture been located that may be identified as a product of his shop. The finding of this price list is nevertheless a notable event. It should stimulate a search for examples of Benjamin Lehman's work.

HARROLD E. GILLINGHAM

Note. A complete transcript of Lehman's *Price List*, covering all the various pieces made by him, and with details of their cost, together with an account of the craftsman's life, written by Mr. Gillingham, will be printed in *The Pennsylvania Magazine* for October, 1930, published by The Historical Society of Pennsylvania. — *The Editor.*

Current Books

A BIOGRAPHICAL INDEX OF AMERICAN ARTISTS. By Ralph Clifton Smith, Assistant Secretary, American Association of Museums. Baltimore, The Williams & Wilkins Company, 1930. 102 pages. Price, $4.

REALLY a bibliographical index, this book deserves a wide and generous welcome. All told, it gives the names of close to 5,000 American artists, living and dead, their dates of birth and death — where the latter has occurred — and a list of references to more or less extensive sources of biographical information. We believe this new method of presentation to be the most sensible yet employed. In general, one's quest for data concerning an artist's life and work is either satisfied with the knowledge of when and where he lived, or insists upon more extensive and penetrating illumination than is offered by the snippets in the average biographical dictionary. To be sure, it is the dictionary to which Mr. Smith often leads us; but exceptions to the rule are encouragingly frequent. Perhaps in a subsequent edition he will add references to such magazine articles as are really worth the trouble of reading.

Boston Antique Shop

59 Beacon Street, Boston, Massachusetts

Courting Mirror
With original etched Mirror and colored glass trimmings..... $85.

New Arrivals

A fine lot of old Chintz.
A lot of Brass Cornice.
Some pewter Inkwells.
Rare Queen Anne Walnut and gilt Mirror, 3 feet 7 inches high.
Pair of rare carved gilt Mirrors with oval paintings in top; 4 feet high.
Hooked Rug with flowers, 6 feet square, $150.
Three early spindle-back rush seat Chairs, $35 for the three.
Four solid silver Wine Goblets, American — about 1840 — $100 for the four.
Weather Vane—Hunter and dog finely made and perfect, $100.
Very early curly maple Chest — small size, $65.
Magnificent Chippendale bonnet-top Highboy in figured walnut with most of the old brasses, $1200.
Satinwood paneled Secretary — small size. Very fine and all original, $550.
Splendid cluster column astral Lamp with prisms and fine old cut globe, an exceptional one, $150.
And many other desirable things.

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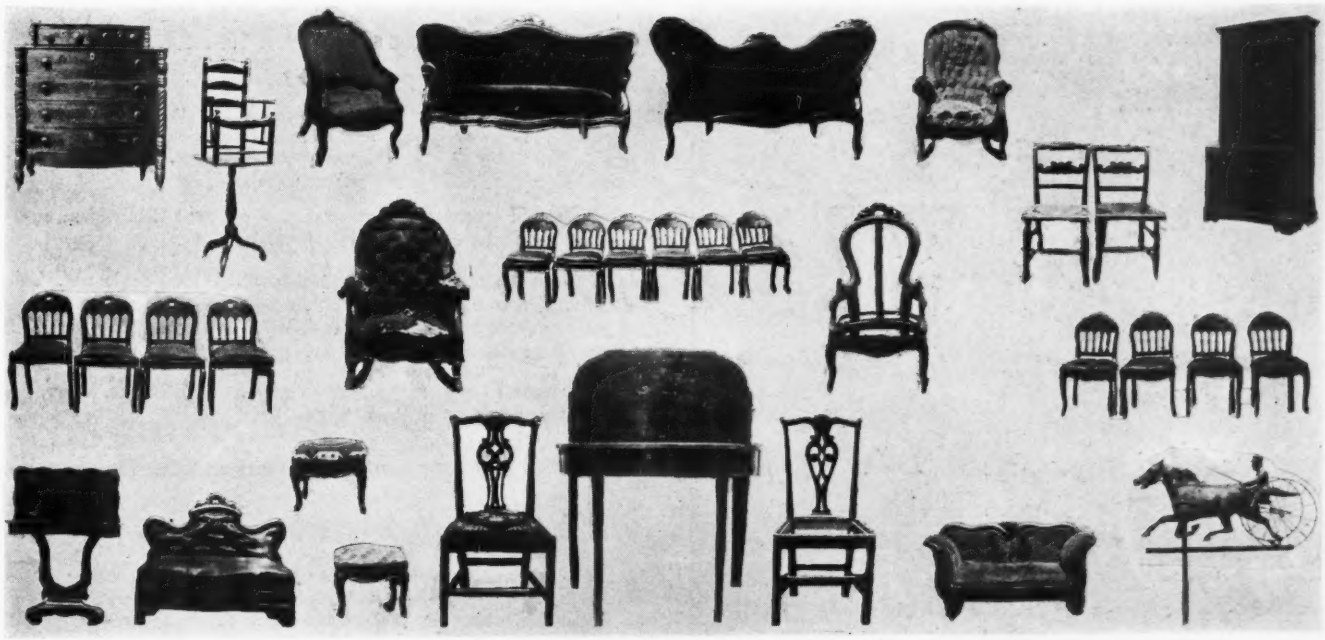

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To the Biedermeier period belongs this curious combination of piano and dressing table. Once it stood in the dressing room of a famous Continental singer, who used it to help prepare her voice while she was making up for the stage. The piece is delightfully appropriate for living room or boudoir — a choice souvenir for anyone musically inclined. We have never seen its counterpart.

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A New Catalogue of REPRODUCTIONS

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168 Pages; 500 objects shown
Very rich in new material

Price, $2.00
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FRAMINGHAM, MASSACHUSETTS

THE OUTLINE OF ART. Edited by Sir William Orpen. New York, G. P. Putnam's Sons, 1930. 677 pages; copiously illustrated. Price, $4.50.

PROPERLY this book should be called *The Outline of Pictorial Art;* for it is chiefly the latter that it treats in its 670 pages. In so far as we know, it is the only compact and convenient volume that traces the history of pictorial art from the beginnings of the Renaissance to the very doorway of modern bedlam, and succeeds in making the journey with comparative ease and smoothness. The illustrations, though not particularly well printed, compensate in number for what they lack in clarity. We commend most highly the few lines of critical appreciation that accompany each one of them. For the traveler abroad, and for the more or less casual student of art, we have no hesitation in recommending *The Outline of Art* as both readable and informing.

ONE HUNDRED COLONIAL PORTRAITS. A Loan Exhibition at the Boston Museum of Fine Arts. Boston, Museum of Fine Arts, 1930. Price, $1.50, postpaid.

A FULLY illustrated catalogue of the recent exhibition of one hundred Colonial portraits has been issued by the Museum of Fine Arts. This important record assembles, under one cover, reproductions of a notable group of early portraits brought together from many sources for exhibition in the Museum this summer. Some of the paintings are little known to the general public, having been in the possession of New England families for generations, while others, lent by museums and historical societies, are examples of outstanding historical and artistic importance. The catalogue contains full-page reproductions of all the portraits in the exhibition, each accompanied by brief biographical information furnished by Frank W. Bayley, an authority on Colonial painting and the author of various books on the subject.

The *Catalogue*, bound in magenta cloth with title in gold, is an illuminating record of a century and a half of Colonial portraiture.

CUSTOM HOUSE GUIDE OF FOREIGN AND DOMESTIC COMMERCE. 69th Edition. Including the new United States Customs Tariff complete, and an alphabetical index of 20,000 commodities with their individual rate of duties. New York, Custom House Guide, 1930. Price, $5.

THIS new volume should prove helpful to the importer of foreign antiques as well as of modern wares. A particularly valuable section is the ready reference table of commodities and their rates; another covers the routine that must be observed in shipping goods from abroad and in clearing them upon their arrival in the United States.

Howard H. Cotterell has written an admirable little monograph on the evolution of pewter types, as a brief explanatory guide to an exhibition of old pewter held recently in London. The half dozen pages of this work really give as much useful information as one often finds in a plump book. Supplementing the pewter notes is a handy list of famous map makers. The price of the pamphlet, issued by the Mansard Gallery, 196 Tottenham Court Road, London, is sixpence.

RECEIVED FOR REVIEW

FINE ARTS

A SKETCH OF THE LIFE OF JOHN RAMAGE, MINIATURE PAINTER. By John Hill Morgan. New York, The New York Historical Society, 1930. Price, $2.50.

MISCELLANEOUS

CUSTOM HOUSE GUIDE OF FOREIGN AND DOMESTIC COMMERCE. 69th Edition. New York, Custom House Guide, 1930. Price, $5.

THE DOCTOR ALBERT FIGDOR COLLECTION. Sales Catalogues. Volume III, Painting; Volume IV, Sculpture; Volume V, Small Chests and Boxes, Metalwares, Epitaph Plates, and Hatchments. Vienna, Artaria and Company; Berlin, Paul Cassirer, 1930.

THE WINTHROP FLEET OF 1630. By Charles Edward Banks. Boston, Houghton Mifflin Company, 1930. Price, $7.50.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases, it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

596. B. deM., *New Jersey* (ANTIQUES for June, 1930, Vol. XVII, p. 568). Mrs. W. C. Short, of Springfield, Massachusetts, writes us that she has a chest of drawers with this label in the top drawer:

> Cabinet Furniture of all kinds
> Made and sold by Erastus Grant
> Westfield, Mass.

Mrs. Short also was helpful in supplying some information concerning this cabinetmaker. He was born in Westfield, July 28, 1774, son of Alexander Grant, "joyner," and, incidentally, second cousin of Noah, who was grandfather of General U. S. Grant. The Westfield home bought by Alexander Grant in 1764 is still standing and in good condition. Erastus died in his ninety-first year.

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The Exquisite in
OLD ENGLISH SILVER

Pair George III, plain, oval, thread-edge sauce tureens and covers.
Length overall, 8¾ inches.
London hall mark for 1793–4.
Price $390 including all charges.

Pair George III oval thread-edge waiters on four feet.
London hall mark for 1800.
Length, 10 inches.
Price $237.

All in perfect condition with good hall marks

EDWARD C. FORD *Marshfield 259*

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MAPLE BEDS MAPLE BUREAUS
SMALL TABLES DINING TABLES

and, in fact, a general assortment of

MAPLE FURNITURE

Also several mahogany bureaus, sideboards

A fine set of
Sheraton Mahogany Dining Chairs

Pewter • Glass • China

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TO ENJOY THE ATMOSPHERE OF THEIR EIGHTEENTH-CENTURY HOME AT SPRING GROVE FORGE. THE HOUSE IS ONE OF THE FINEST EXAMPLES OF CULTIVATED TASTE INTERPRETED IN ARCHITECTURAL BEAUTY TO BE FOUND IN PENNSYLVANIA.

RESTORED TO ITS ORIGINAL CONDITION, FURNISHED THROUGHOUT WITH FINE AND APPROPRIATE EARLY AMERICAN THINGS, THE PLACE IS DISTINGUISHED AND DELIGHTFUL.

VISITORS WILL BE WELCOME TO STAY FOR A MEAL, FOR A DAY, OR FOR A LONGER SOJOURN. THEY WILL ENJOY EVERY COMFORT, THE BEST OF FOOD, AND OPPORTUNITY TO SELECT ANTIQUES FOR THEIR OWN COLLECTIONS. THE RATES ARE MODERATE.

Spring Grove Forge, an easy 55-mile ride from Philadelphia, is one mile north of Goodville, Lancaster County, Pa. Route 23; 20 miles from Lancaster. P. O. East Earl, R.F.D. 2. *Telephone*, Terre Hill 2043A.

W. IRWIN CHEYNEY ELIZABETH B. CHEYNEY

One of a set of six Antique Walnut Chairs, with beautiful carved backs and ribbon-work splats.

John Bell

29, WINDMILL BRAE AND 5–7 CROWN STREET

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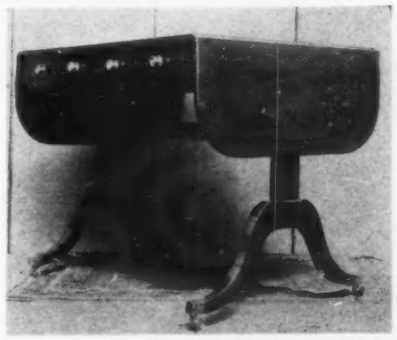

Fine Antique Sheraton Inlaid Mahogany Sofa Table, in perfect original condition. Height, 28 inches, width, 27 inches, length, with leaves extended, 62 inches, length without leaves, 36 inches. Price, $175.

IN THIS OLD HOME YOU
WILL FIND TRUE

American Antique Furniture

OF EVERY DESCRIPTION

Ten-Legged Windsor Bench
Writing Arm Chair
Several Banjo Clocks with Original Glasses
and in Untouched Condition
Chippendale Chairs
Unusual Hepplewhite Pieces

American Silver *American Pewter*

Museum Collection of Liverpool Jugs

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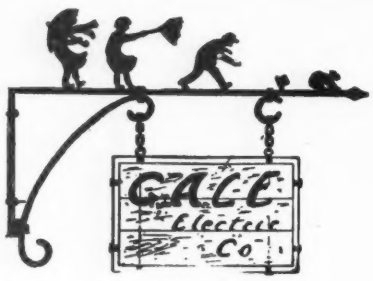
"Located Twelve Miles from New York City"



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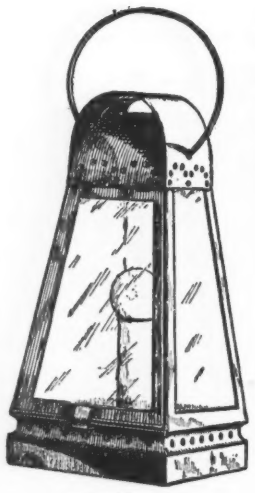
OF
HAND-WROUGHT
LIGHTING
FIXTURES

Suggested by Old Colonial Designs



A replica of an old Colonial Lantern in our collection of Antiques.

Hand wrought of heavy sheet copper. 4½ x 10 inches with either Bracket or Ceiling suspension.

Completely wired according to the Code. Ready to install.

$25

We are equipped to make Fixtures and Lanterns from your own designs

Write for Circular

GALE ELECTRIC CO.
Post Box 1750

L 1208 Lantern NEW HAVEN CONNECTICUT

Queries and Opinions

623. R. E. D., *North Carolina*, sends us the photograph of an ivory group representing the Adoration of the Shepherds. As will be observed from the accompanying illustration, each element in the group is separately carved, so that, as in the case with similar groups in wood, the composition may be varied at will. On the back of one of the pieces is the signature of W. Zussel (or Zundel),

of Offenbach, Germany. The carving was presented to the grandfather of the present owner in 1829.

To this information, we are unable to add further particulars. The figures of the group, though doubtless by the same hand, exhibit some curious divergencies in style which defy accurate assignment of date. There is, however, no reason to question the signature of the artist or his German origin. The somewhat dramatic rendering of the scene, particularly of the figure of Joseph, who is given unusual emphasis, is worthy of comment, and suggests the possibility that the carved group may be based on some fairly well-known painting, though we are unable to identify it.

624. George S. McKearin admits that his mirror is no masterpiece, but it bears a partial label on which is decipherable the following cryptogram:

.....N. HEISS,
.....treet (No. 206) be
tween.....hill Streets, Philadelphia
Quic.....ing glass plates in
the best.....quick silver Quadrant
gli—es.....satisfaction to those who
will please.....and at very reasonable
prices.....glasses if wanted and
repa—.....

The drift of the announcement is easily perceived. The query in the case involves the life and labors of .....N. Heiss. Here is the result of our investigations:

In the Philadelphia *Directory* for 1791 occur two entries under the name of Heiss: Christian, a cordwainer, or shoemaker, at 206 North Second Street, and Frederick, a grocer, at 189 High Street. In the *Directory* for 1793, Christian continues to stick to his last, while Frederick has added the manufacture of plaster of Paris to the purveying of foods. In 1794, however, Christian suddenly blooms as a looking-glass manufacturer at 206 Callowhill Street. Frederick's story really does not belong here. It is interesting solely because, from 1796 on,

WHAT *OTHERS* SAY OF *"CURRIER & IVES PRINTS"

The New York Sun — July 26th. "This book is a beautiful piece of typography, type, paper, and margins, and has been watched over faithfully by somebody who knows printing. For those who go in seriously for prints it is worth the money."

Antiques — August. "Pick up this book and you are immediately struck with the taste of the format, the quality of the paper, the care evident throughout in its making. In addition, the convenient size is an asset for a book of reference. Truly an indispensable aid to the Currier print collector as well as to those who wish to dispose of their prints."

Antiquarian — August. "Those who failed to get a copy of the Peter's book on Currier prints will find this even better for their purposes."

J. E. N. "Your book is by far the best gotten out on the subject."

J. W. Y. "Nothing could be of more value to the dealer and private collector."

J. B. S. "Your book has enabled me to make several very advantageous buys and has already more than paid for itself."

These and many other unsolicited comments have been received since our book has been published.

[*The most comprehensive check list of Currier & Ives prints ever published—over 5700 titles, alphabetically arranged—with Anderson Galleries auction prices since 1925—convenient size—limited edition—$15.00 postpaid]

Published by F. A. & M. B. CONNINGHAM, 121 Madison Avenue, New York City ***Bogardus* 5076**

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FIRE — BREAKAGE — THEFT

Not one only, but all three dangers constantly menace Dealer and Collector alike. Security demands insurance against all three with a Single Blanket Policy.

This new form of insurance protects the Dealer against loss of or damage to his stock from these and other causes, whether it is in show-room, storage, or consignment; on trial in a client's home, in hands of others for repair or refinishing, or in transit. The Collector is provided similar insurance with respect to his collection whether it be in his home, in storage, on loan exhibit, or in transit.

The insurance does not cover breakage of glass or ceramics unless caused by fire, burglary, theft, or attempt thereat, or by stranding, sinking, burning, collision, derailment, or overturn of a conveyance while in transit. Special coverages can be arranged to meet individual requirements.

THE COST OF SUCH INSURANCE

affording such broad protection against loss or damage may be kept at a level a little above that required for fire insurance only.

Write at once for particulars to

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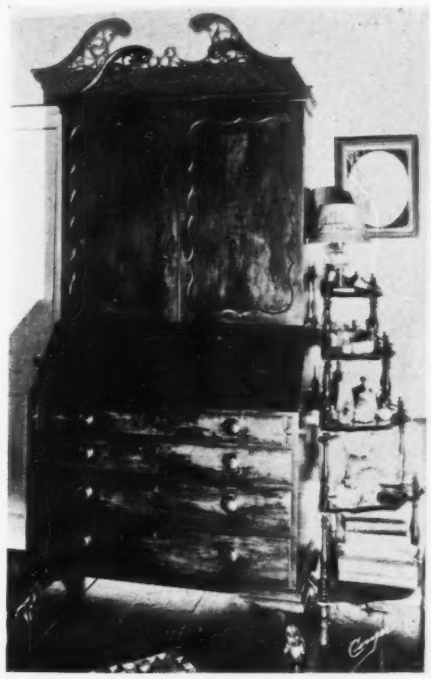
80 Maiden Lane — New York

Associates

AUTHENTIC AMERICAN ANTIQUES



The Old Furniture Shop

1030 MAIN STREET, WORCESTER, MASSACHUSETTS

ARTHUR E. ANDERSON — EDITH I. HENDRICK

Collectors

MRS. EUGENIE HATCH

Twin Gables

EAST SANDWICH, MASSACHUSETTS
441 MAIN STREET, HYANNIS, MASS.

WHERE SHE WILL OFFER AN ENTIRELY NEW STOCK OF ANTIQUES, MANY OF THEM FOUND ON HER RECENT EUROPEAN TRIP

EARLY AMERICAN PINE AND MAPLE, FINE ENGLISH FURNITURE, FRENCH PROVINCIAL SILVER, LOWESTOFT, LUSTRE, PEWTER, PORTRAITS, PRINTS, OLD MAPS

Estate of

James Curran

1625 *Pine Street*

Philadelphia, Pa.

GENUINE ANTIQUES

Furniture, China,
and Silver. Old
Philadelphia wood
and marble mantels.

The Treasure Shop

Summer Shop — Hyannis, Cape Cod

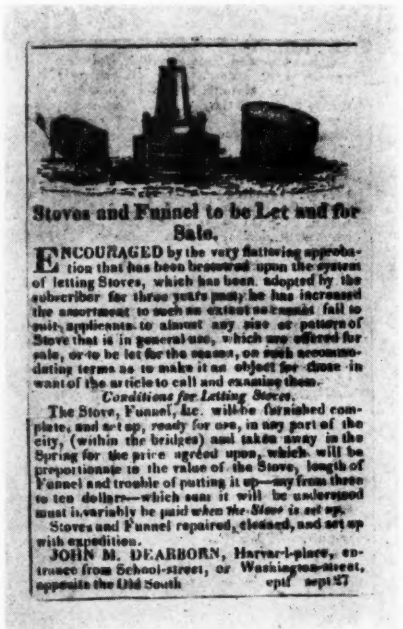
Winter Shop — Chatham, Mass.

Huldah W. Spaulding

his directory designation is that of gentleman — no doubt a tribute to the quick action of plaster of Paris.

Christian's name turns up from time to time, but without any regularity. In 1802, he is a trader at 148 North Fifth Street. In fact, he reappears in that capacity in 1804 and 1811. Subsequently, in 1813, 1814, and 1816, he is a shopkeeper in Hopkins Court, at which address 1818 finds him once more engaged in silvering looking-glasses. He is still pursuing that painstaking industry in 1820, when the delights of the grocery business begin to exercise their enticements. By 1823, he has abandoned glass for groceries, beneath which — for all directory information to the contrary — he lies buried until 1831, when he bobs up once more as a dealer, still in Hopkins Court. And there the record ends. Mr. McKearin's mirror is probably a memorial of Heiss' activities between 1794 and 1802.

625. Nowadays some sort of central heating device is a permanent feature of most rentable city houses. In the era of stoves, however, the tenant was apparently expected to supply his own means of combating the chill of winter. Such at any rate is the conclusion which we draw from an advertisement in an autumnal issue of the *Columbian Sentinel* for 1799, published in Boston. The clipping comes to us from Mrs. Christine J. Steele of Milton, Massachusetts.



Stoves and Funnel to be Let and for Sale.

ENCOURAGED by the very flattering approbation that has been bestowed upon the system of letting Stoves, which has been adopted by the subscriber for three years past; he has increased the assortment to such an extent as cannot fail to suit applicants to almost any size or pattern of Stove that is in general use, which are offered for sale, or to be let for the season, on such accommodating terms as to make it an object for those in want of the article to call and examine them.

Conditions for Letting Stoves.

The Stove, Funnel, &c. will be furnished complete, and set up, ready for use, in any part of the city, (within the bridges) and taken away in the Spring for the price agreed upon, which will be proportionable to the value of the Stove, length of Funnel and trouble of putting it up—any from three to ten dollars—which sum it will be understood must invariably be paid when the Stove is set up.

Stoves and Funnel repaired, cleaned, and set up with expedition.

JOHN M. DEARBORN, Harvard-place, entrance from School-street, or Washington-street, opposite the Old South epif sept 27

A still more alluring advertisement in the domain of stoves is one that appears in the New York directory for 1817–18. It is as follows:

JOHN GRAHAM
178 Greenwich-street,

Takes the liberty to recommend to the public his Patent Economical cooking and house-warming STOVE, which may be used either in the kitchen, or in the parlor of those who keep only one fire. J.G. thinks it unnecessary to make any comment on its superiority over others of its kind; but refers to the many who have them in use. Among these he refers to Mr. D. Phyfe, cabinet maker, Fulton-street, Dr. J. Watts, Chamber-street, Dr. Lyon, Roosevelt, Mr. Forbes, *Librarian*, Dr. Parkhurst, Liberty Street, &c.

N.B. J.G. has made considerable improvement on his stove since the above gentlemen were supplied. It is also proper to notice that this stove may be carried with perfect ease by two persons, from kitchen to parlor, and from parlor to kitchen.

The reference to Duncan Phyfe in a list of various professional gentry is worthy of attention as evidence of the noted cabinetmaker's reputation and standing in the community, in 1817.

626. A. C. S., *California*, enquires concerning the mahogany drop-leaf table here pictured, which is said to have come from England. The table is of the so-called Pembroke type, and may be tentatively assigned to the decade 1770–1780.

In that case, however, the brass handle of the drawer is probably a subsequent addition. It is, of course, impossible to judge from a photograph the extent of the restorations or repairs to which the table may have been subjected.

MARY LENT
ANTIQUES

WALLINGTON WAYNE COUNTY
NEW YORK

On the
ROOSEVELT
HIGHWAY
Near ROCHESTER
NEW YORK

Formerly of 9 East Eighth Street, New York City

QUEEN ANNE WING CHAIR
Just one of my many fine pieces

When looking for choice pieces of

Antique

MIRRORS, CLOCKS, ETC.

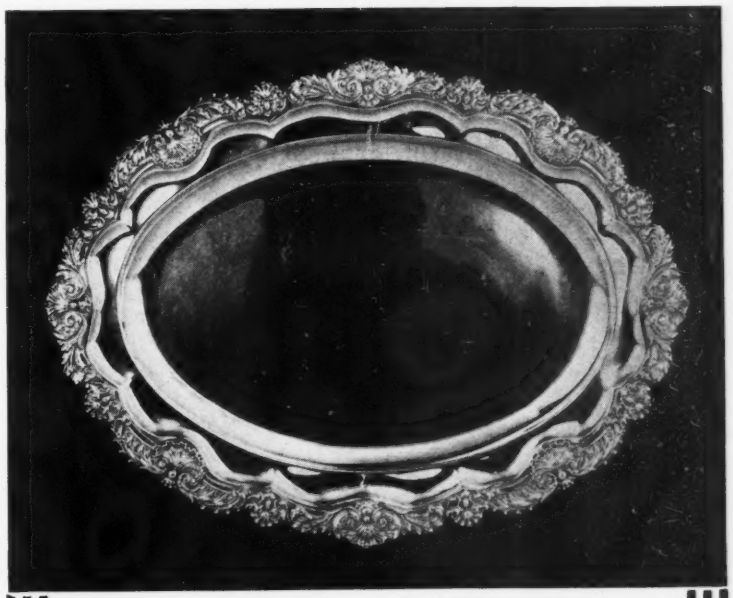
Visit

Daniel F. Magner

North Street

Hingham, Massachusetts

Where you can select from one of the largest stocks of genuine antiques in the United States



Seldom have we been privileged to offer so splendid an example of the handiwork of Paul Storrs as this oval Sheffield platter with its exquisitely chased border. Wrought in London in 1819, it is 12 inches long and 10½ inches wide.

I. FREEMAN & SON, INC.
ANTIQUE SILVER ANTIQUE JEWELRY OLD SHEFFIELD PLATE
OLD CHINA OLD FURNITURE
Specialists in supplying antique dealers
71 West 45th Street (*9th Floor*) New York City
Telephone, Medallion 1787
I. Freeman & Son, Ltd., 23 Hatton Garden, London, England
Inquiries for merchandise will receive prompt attention

THE MARBLEHEAD ANTIQUE EXCHANGE

Is one of the pilgrimage places of the visitors to New England. Its stock is as diversified as the cargo of an old-time merchantman—and as fascinating. A place of treasure hunt and happy discovery, it will repay leisurely visitation.

Corner of State and Front Streets

MARBLEHEAD MASSACHUSETTS

NEAR THE BOSTON YACHT CLUB

ANTIQUES
at Public Auction

LEHMANN HALL

848-852 N. Howard St., Baltimore, Md.

EXHIBITION OPENS

Monday, September 15th, 1930

AT 8 P.M.

SALE BEGINS

Wednesday, September 17th, 1930

AT 2 P.M.

An unusual opportunity for collectors of Early American Furniture, Prints, Silver, Oil Paintings, Fire Brasses, Old Clocks, Books, Old Violins, etc.

Catalogues will be mailed upon request

GALTON, ORSBURN CO., INC.

Auctioneers

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The

OLD CORNER HOUSE

STOCKBRIDGE

MASSACHUSETTS

EARLY AMERICAN *and*
ENGLISH ANTIQUES

I specialize in Lowestoft, Silver and Pink Lustre, Worcester, Leeds, Derby, Wedgwood, Rockingham, etc. In sets and in single pieces.

EDWARD A. CROWNINSHIELD

MARION BUCK, *Manager*

627. H. F. H., *New York*, sends a souvenir of pre-Volstead days in the form of a photograph depicting a set of measures, once used in a Chautauqua County grocery store for measuring whiskey. These measures are made of copper, bound

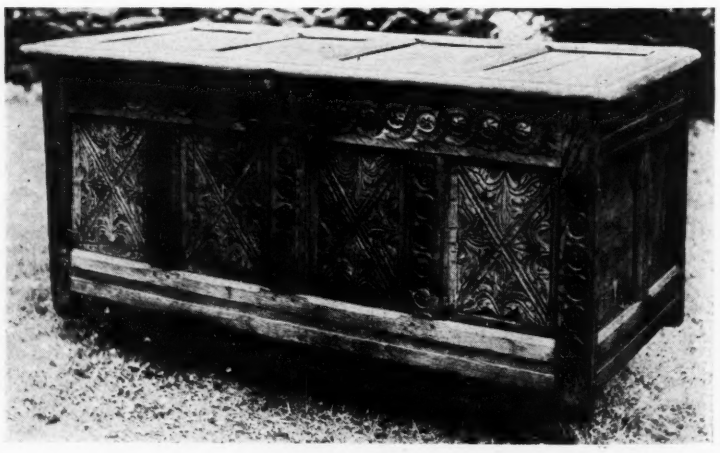
at top and bottom with brass. Polished, this alcoholic quintet make a brave array. As to their date and place of manufacture, we have no knowledge, though we surmise that they are a nineteenth-century product.

628. Perhaps some one can give us enlightenment concerning the two little Japanese figures here pictured. They are executed in a substance resembling

very soft clay or hard plaster, and are painted in grayish monochrome. Despite their casual material, they are well modeled and full of vitality. Of their precise source, their meaning, and the character of the market for which they were intended, we confess ignorance.

629. J. M. A., *Ohio*, enquires concerning the date and probable place of origin of the four-panel carved oak chest pictured here.

It is always extremely difficult to differentiate between American and English



oak. The majority of American oak chests have pine tops made of a single board. The elaborate paneling and the richness of the carving on this chest would suggest English rather than American workmanship. It dates about 1650. It is unquestionably a fine piece.

A splendid collection of old table glass in amber, blue, yellow, apple green, and clear, and in the most sought-after patterns — half-a-dozen Lion wines in proof condition are perhaps the outstanding glass item this month.

But there is a quantity of the older blown glass. There are prints, historical flasks, quilts, coverlets, Bennington pottery, and choice furniture which should be seen to be appreciated.

THE SAMPLER

HERBERT & ADELINE SMITH

53 Prospect Terrace

CORTLAND, NEW YORK

We will mention here only one piece, a delightful little pine Pembroke table, stretchers, drawer, and everything. The smallest one you ever saw. But there are scores of other interesting and practical pieces of Early American furniture — will be glad to show them to you — just look us up.

Decorative batiks made to fit your own decorative scheme and your purse.

THE SAMPLER

VERNON B. SMITH

Monument Road

ORLEANS CAPE COD MASS.

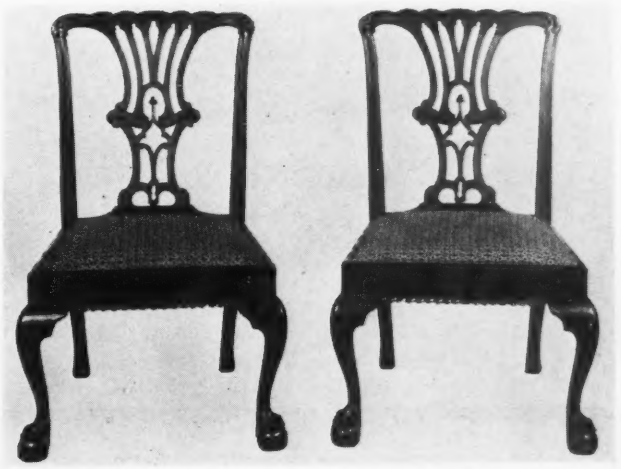
The REED MANSION

Waldoboro, Maine

American Antiques

CURRIER & IVES PRINTS
HOOKED RUGS
GLASS

WARREN WESTON CREAMER



Pair of Rhode Island Chairs with ball-and-claw feet. Original condition

Winick & Sherman

686 Lexington Avenue

New York City

Come and See Our Stock

ONE VISIT IS BETTER THAN A DOZEN LETTERS

WE CARRY ANTIQUES ONLY

NO REPRODUCTIONS

Francis D. Brinton

Oermead Farm

WEST CHESTER PENNSYLVANIA

COLLECTOR

ANYWHERE

HAVE JUST COMPLETED NEGOTIA-

TIONS FOR AMERICAN QUEEN ANNE

CHAIRS OF FIRST IMPORTANCE

WHICH WILL BE SHOWN AT MY

HOUSE DURING FALL AND WINTER

GEORGE BATTEN

PRINCETON NEW JERSEY

WOODVILLE & COMPANY

Set of Six Hepplewhite Side Chairs
Just Purchased in England

INTERIOR DECORATIONS

— ANTIQUES —

2052 Locust Street ◆ Philadelphia

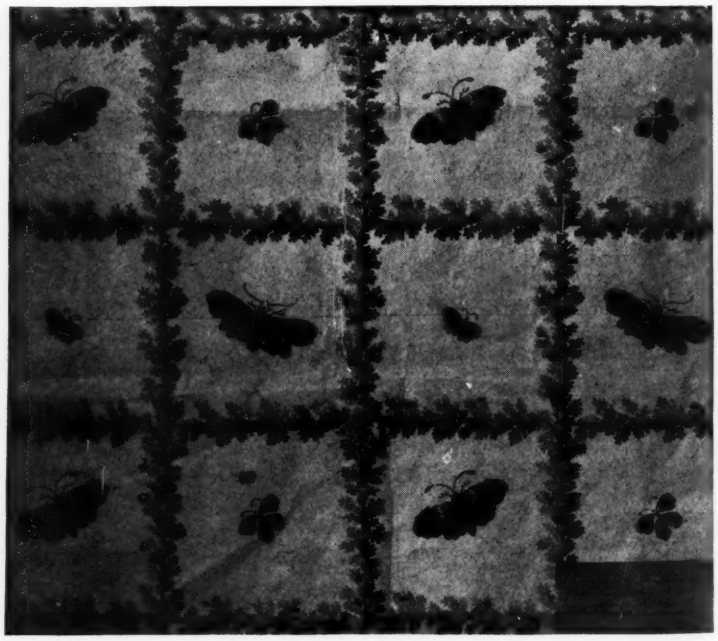
630. B. J. G., *Virginia*, sends two photographs of a curious pitcher covered with green glaze and decorated with a variety of marine objects. At various times the specimen has been attributed to Palissy and has, in consequence, been assumed to be very old. The attribution quoted well exemplifies the common tendency to draw conclusions from one or two obvious indications while ignoring others quite as important.

Bernard Palissy, the French potter (*1510–1589*), was fond of using carefully modeled figures of fish, reptiles, and crustaceans as decorative appliqués on his

ware. During subsequent centuries, other potters have amused themselves by more or less closely following Palissy's example. Some of the resultant products are fraudulent imitations of Palissy's originals; some are no more than obviously modern works in which some indebtedness to the early master's ideas is apparent. The pitcher in question belongs in the latter category. Despite its probable derivation from Palissy, its shape and its somewhat rustic treatment place it almost unmistakably in the 1850's.

Having reached this conclusion, we may fairly guess where we should look for more definite information. This we very quickly find in Barber's *Pottery and Porcelain of the United States*, where, indeed, on page 196, almost precisely the same pitcher is illustrated. The handle of this latter specimen differs from that of our correspondent's item; but that both pitchers were produced by E. & W. Bennett of Baltimore, Maryland, is beyond much doubt. Barber gives the date as 1853.

631. The photograph of a delightful bit of old-time wall paper comes to us from Mrs. C. C. Haworth of Burlington, North Carolina. Attached to the original fragment is a notation, in the hand of Mrs. Haworth's grandfather, which reads: "A remnant of the paper that Jacob Richardson's front room was



papered with, whose house was built long before the Revolution." The house stood, presumably, in Newport, Rhode Island, whence the writer of the above quoted memorandum removed to North Carolina in 1870, carrying with him many of his early New England possessions. As to the actual date of the wall paper, we hesitate to express judgment, since the pattern is, in many respects, unique. We should, however, willingly accept it as of the eighteenth century.

ANTIQUES *for the* HOME

and for

GIFTS

All Countries
All Periods

Illustrated: One of a pair of Old Walnut Love-Seats. Price, $350 the pair.

One of a pair of Old French Music Stands. Price, $250 the pair.

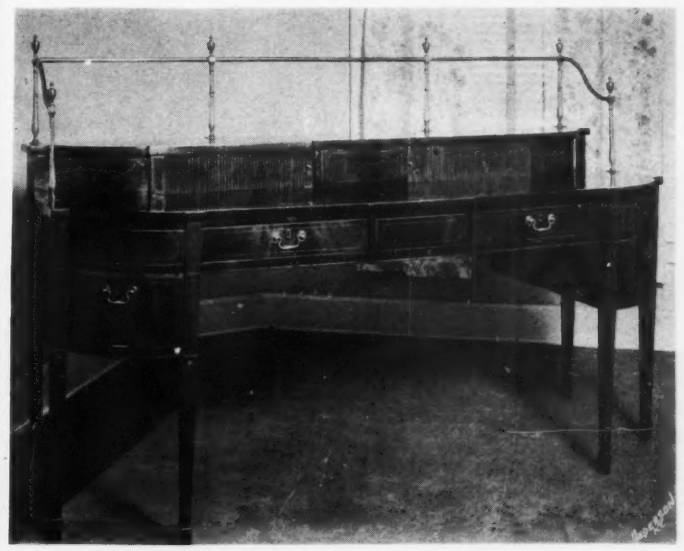
Antique Needlework Pictures, Decorative Paintings, etc.

SPECIAL DISCOUNTS *for* DEALERS *and* DECORATORS

ELLIS LEVENSON

265 NEWBURY STREET, BOSTON

Antiques *Objects of Art* *Decorations*



THIS RARE SHERATON SIDEBOARD WAS FOUND IN SCOTLAND

ORIGINAL UNTOUCHED CONDITION. *Length, 7 ft., width, 31½ in., height in front, 37 in., height in back, including gallery rail, 57 in. Price, $2500*

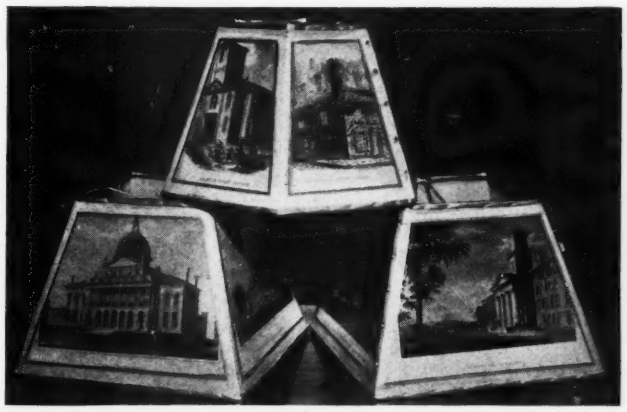
Curiosity Shop

1901–11 MAIN STREET KANSAS CITY, MISSOURI

W. H. WILKINSON, *Proprietor*

The Oxbow Antique Shop

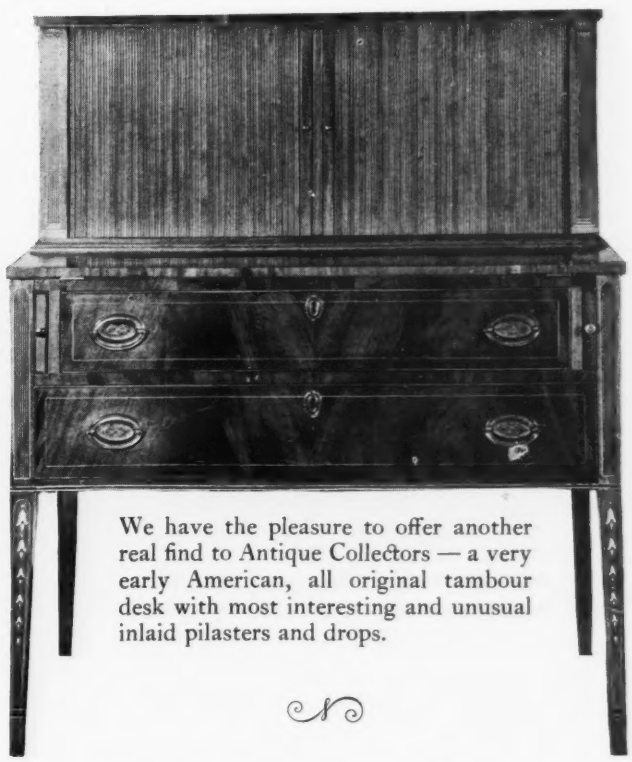
88 CHARLES STREET, BOSTON, MASS.



12-inch Hexagonal Shade, New England scenes, historical old prints, $15; 14-inch, $18; 16-inch, $20; 18-inch, $25.

10-inch Square Shade, New England scenes, historical old prints, $15; 8-inch, $10.

THE OXBOW COTTAGE
at Wenham, Massachusetts
and
OUR NEWBURY, VERMONT SHOP
are now open



We have the pleasure to offer another real find to Antique Collectors — a very early American, all original tambour desk with most interesting and unusual inlaid pilasters and drops.

L. JAFFE ANTIQUE SHOP, INC.
855 Lexington Ave., New York City
PANELING AND ART CABINET WORK
Estimates cheerfully given

The HOUSE *of* FLORIAN PAPP

Here is a Hepplewhite mahogany corner cabinet, very rare, and mellow with age. It has two glass doors above three little drawers in the middle, and two doors below. Inlaid with very fine satinwood lines and two satinwood shells inset in the lower panels. Note the beautiful crotch of these panels. The piece is all original, and has the soft, old mahogany patina which is so desirable.

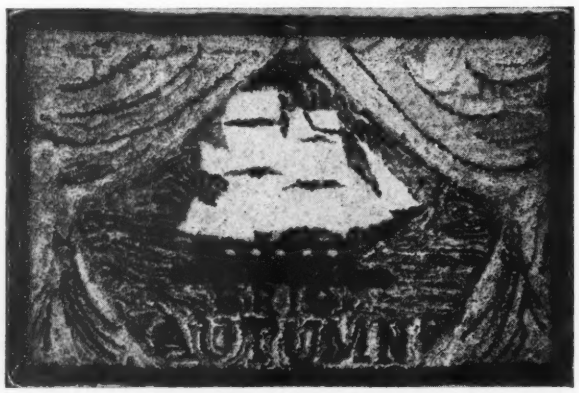
The dimensions are 7 ft. 8 in. high, 38 in. across the front, and takes wall space of 28 in. on each side.

We have sideboards, dining tables, and chairs to go with this piece, if wanted, and can furnish your entire house with genuine antiques in early American or old English at reasonable prices.

Kindly call and see our collection, which has been selected with great care

FLORIAN PAPP

684 LEXINGTON AVENUE · · NEW YORK CITY



Rare Old Hooked Rugs

Pine, Maple, and Walnut Furniture

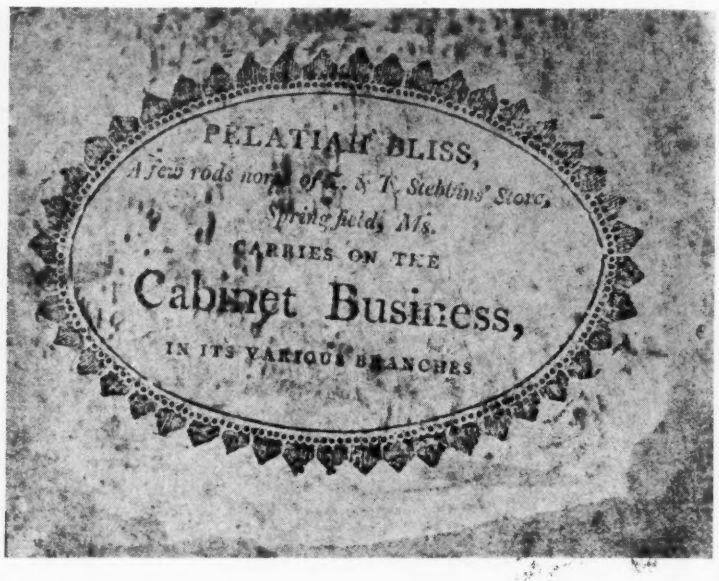
MRS. SCHERNIKOW

Early American Hooked Rugs

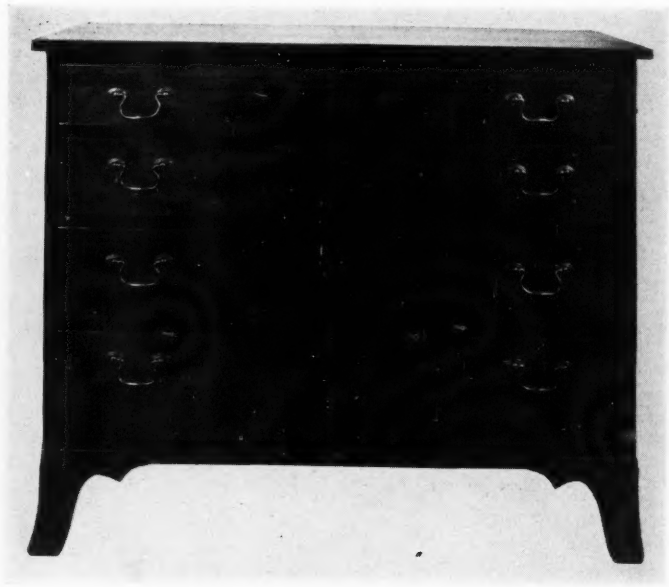
Madison Avenue *at* Seventy-Fourth Street

Butterfield 1788

632. A few rods north of Z. and T. Stebbins' Store in Springfield, Massachusetts, Pelatiah Bliss made the tidy curly birch chest of drawers here illustrated. It is owned by Mrs. Frederick A. C. Baker of Maplewood, New Jersey. The style of the piece and the character of Pelatiah's label, which is gummed within the top drawer, point to the year 1800 or thereabouts. We have been asked for information about its author and his other achievements. The Connecticut Valley has of late yielded a good deal of information concerning early cabinetmakers of the locality, who appear to have been both numerous and competent. But this being our first encounter with Pelatiah Bliss, we sought the aid of Mrs. Florence T. Howe of Springfield, who has a more than passing acquaintance with the ancient worthies of the town. Mrs. Howe writes as follows:



Your enquiry concerning Pelatiah Bliss affects me as would news that the pet characters of my nursery tales had come to life! Springfield's early records bristle with Blisses, but Pelatiah is my favorite — his name rolls so beautifully on the tongue! I find in my notes his advertisement, which appeared as follows in the *Hampshire Federalist* of February 15, 1810:



PELATIAH BLISS
CABINETMAKER

Informs his friends & the public in general that he still carries on the cabinetmaking business at his old stand one fourth mile north of Bridge lane, where he keeps constantly for sale, all kinds of mahogany and cherry furniture. Also an assortment of chairs.

Any kind of joiner work done at the shortest notice. Country produce taken in payment, or a reasonable credit given if desired.

Springfield, February 10, 1810

Bliss's shop was next door to William Lloyd's, and I believe he profited to no mean extent by the latter's tippling. I can't say offhand, but I am under the impression that Bliss later took over Lloyd's shop. (ANTIQUES, Feb., 1930, p. 117.)

FINE AND RARE PRINTS

PAINTED BY BENJ. WEST, HISTORICAL PAINTER TO HIS MAJESTY
MR. WEST AND FAMILY
Published July 26th, 1779, by John Boydell, Engraver in Cheapside, London

18TH CENTURY FRENCH COLOR PRINTS
ENGLISH SPORTING PRINTS
AMERICAN AND CANADIAN VIEWS
NAVAL ENGAGEMENTS
CURRIER & IVES AND AUDUBON BIRDS

CORRESPONDENCE SOLICITED

KENNEDY & CO.

785 FIFTH AVENUE NEW YORK CITY
(BETWEEN 59TH AND 60TH STREETS)

Fine Queen Anne Corner Chair in walnut; in excellent condition. The seat cover is not original; price $300

GORDON DUNTHORNE

Bar Harbor, Maine

(Gallery in Washington closed for the summer)

RONSARD

Plaza 5712

485 MADISON AVENUE NEW YORK

French Antiques & Reproductions at Wholesale

ANTIQUES • INTERIOR DECORATIONS • OBJETS D'ART

Newly arrived—a fine old Chippendale writing desk, with original brasses. 54 inches long, 29½ inches high, 27 inches wide.

OUR collection has recently been augmented by the arrival from England of rare Sheraton, Queen Anne, Chippendale, Hepplewhite, and Adam pieces, which connoisseurs and collectors are invited to view.

LANS

554 MADISON AVENUE, AT 55TH ST., NEW YORK
MAIN STREET, SOUTHAMPTON

Old Russia

A shop dealing in RUSSIAN *and other* EUROPEAN ANTIQUES

We specialize in

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Unusual Corner Chair in maple, with stretchers. Natural finish. Moderately priced at $200.

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Selections sent on approval or consignment. Write for our special proposition to the trade. Hooked rugs cleaned and repaired by experts.

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OF THE BETTER GRADE

SENT ON CONSIGNMENT TO RELIABLE ANTIQUE DEALERS

Dealers all over the country are invited to make their selections from our tremendous assortment. Or, we shall be glad to choose an assortment for you. All sizes and designs — geometrical, floral, animal, and rural scenes.

GET IN TOUCH WITH US AT ONCE

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New England Antique Shop

75 Charles Street, Boston, Massachusetts

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ALTHOUGH I buy all kinds of stamps at ruling prices, I especially want at this time Confederate stamps on the original cover, or single copies, blocks, or strips of the rare varieties.

Don't forget that Postmasters' Provisional Stamps are bringing big money. A New Yorker recently paid $10,000 for a Buchanan Postmaster's stamp. If you have anything to offer send them by registered or insured mail.

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Are you interested in a well-preserved old curly maple table and ten good Windsor low-back chairs, two of which have arms?

Yes

This delightful old set may be procured at a very moderate price and it is going to be sold right away, too.

If it's maple we have it — write or call and see us

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Early Maple and Pine Furniture of the Better Kind

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Paper weights, early blown pieces, lacy Sandwich, and a large selection of tableware in Lion, Tulip, Westward-Ho, Dew Drop, Rose in Snow, Three Faces, and many other wanted patterns.

Collectors and dealers visiting New York are always welcome to come in and see what we offer

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12 East 37th Street — New York City

Specializing in Old Glass, China, and Currier and Ives Prints

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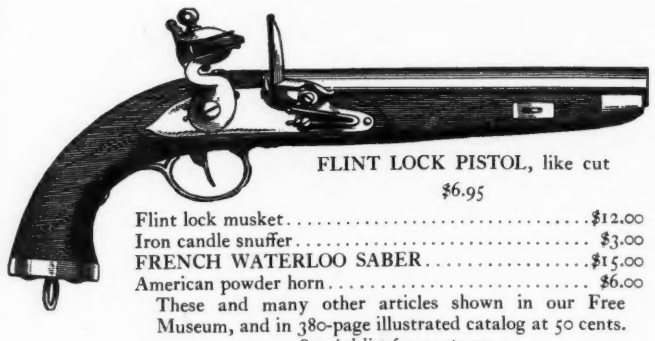

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Flint lock musket $12.00
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Old Paintings

Alman & Co.
590 Fifth Ave., N. Y. C.
Tel. BRYANT 3188

Antiques

A few new arrivals include several Currier and Ives large folio Sporting Prints, an early silver porringer, and a number of choice pieces of blown glass. Early American furniture, both finished and in the rough.

RUTH WEBB LEE

89 South Main Street, Pittsford, New York
(Near Rochester)

A FEW INTERESTING PIECES FOR YOUR CITY HOUSE

Hooked rug, 8 ft. by 6 ft., $125.
Swell-front chest of drawers, cherry, inlaid with bird's eye maple, $225.
Cherry drop-leaf table, round carved legs, top (open) 3 ft. 6 in. square, $55.
Four maple fiddle-back chairs, cane seats, $50.
Pair ottomans, $45.
Old glass, china, prints, and fabrics.

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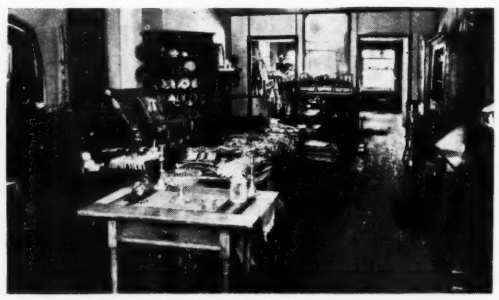

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Directoire corner cupboard of fruitwood. Graceful lines, and nice color and grain.

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Pair of fine flintlock pistols, richly inlaid, of Sam Houston.
Sword-cane of President Van Buren.
Ring of Maj. Gen. (Baron) von Steuben.
Sword of Capt. Mattison, of the frigate *Constellation*.
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Illustrated in full colour

$2.25

Order now from your bookseller or

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Early American Silver Wanted

I invite correspondence with owners of important pieces of marked American Silver. Very good prices will be paid for fine and authentic pieces:

Cups, Beakers, Caudle Cups, Tankards, Flagons, Mugs, Basins, Patens, Salvers, Salts, Ladles, Candlesticks, Porringers, Casters, Chafing Dishes, Tea, Coffee, and Chocolate Pots, Spout Cups, Sugar Bowls and Baskets, Boxes, Creamers, by American Makers, preferably working before 1750 are desired.

Much fine American Silver now rests tarnished and almost forgotten in Safety Deposit Boxes. If you have any, you will do well to open correspondence with me.

HENRY H. TAYLOR

287 Washington Avenue Bridgeport, Connecticut

BALL BRASSES INCLUDE EVERY KIND, EVERY PATTERN

ever used on Antique furniture. Copies of our originals or yours. Catalog free. Liberal discount to dealers.

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care of The Magazine Antiques

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of Antique china and pottery replaced; this work does not show

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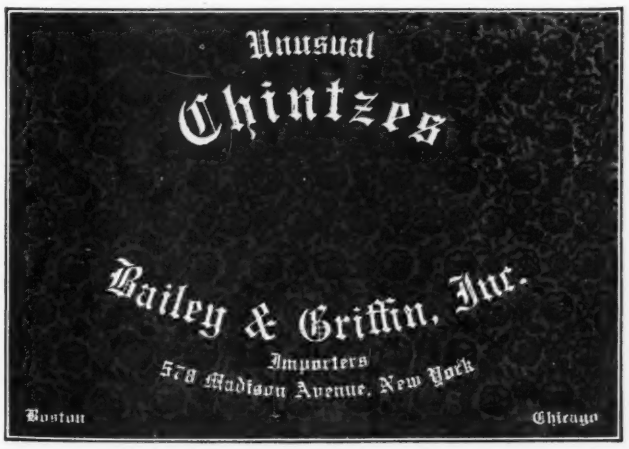

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Hand Loom WEAVING

Have tea or luncheon at the charming

OLD DUTCH HOMESTEAD

The home of the Tenafly Weavers

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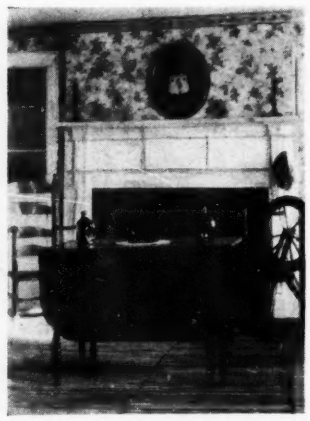
A fine example of an Eighteenth-Century House filled with a most interesting collection of choice American antiques and examples of hand weaving from all parts of the world.

The contents of the house are all for sale



Miss Nancy presents to you the real in the old. She will meet you at the door of her truly Colonial abode, dated 1744

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Fine American Antiques

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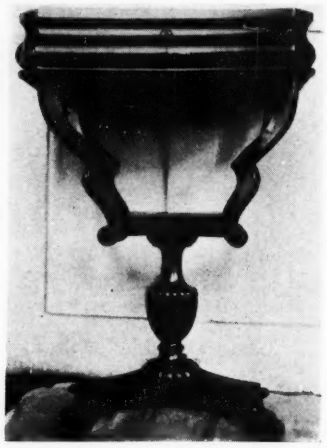

Child's desk, walnut, $150.

Indian, $150.

Foot-scraper, $25.

Broiler, for small game (rare piece) $35.

BERYL DE MOTT

LIBERTY CORNER, N. J. *Telephone:* Millington, 333

WHAT IS IT?

My first belongs to little girls
With rosy cheeks and flaxen curls.
My second to denizens of the deep
Who lose them when a hook they meet.
My whole with Mermaids love to play.
What, can't you guess it right away?
Then come see one without delay
At Eleanor B. Perry's on display.

YE CORNER CUPBOARD

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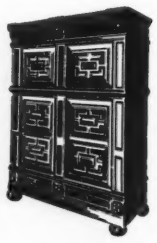
Early American

ANTIQUES

Chippendale Mirror Cherry Desk
Hepplewhite inlaid Cherry Highdaddy — Hutch Table
India Shawl Wag-on-the-Wall
Glass — Lustre — Pewter



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Clock Glasses and Dials Restored and Reproduced

for Willard, Terry, Thomas, Jerome, Hoadley, Ives, Ingraham clocks.

ALSO MIRROR TOP PANELS.

Please state size and style wanted.

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HOWARD & CO.

ESTABLISHED 1866

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CASINO BLOCK · NEWPORT

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Here are rare old pieces, worthy of the field. Tory bright-cut silver cream jug, hallmarks: *G. F.* Head of King George, Lion Rampant; *no* date letter; ball feet. Fine cut top band, and also on each side of cross bands.

Perfect pottery jug, rosy-tan blush on sides, blue decorations, three-ridge neck below collar; one handle. 10½ in. tall, 28 in. around wide part. Incised marking is *C. Crolius, Manufacturer, New-York.*

Old wooden trencher from its original family. Unusual, every inch original. Pine Queen Anne breakfast table, cabriole legs, Pennsylvania duck feet, scalloped skirt, old brass on silver drawer. Every leg double wood pegged, dove-tail corners on table body. Perfect structure; wood refinished recently in soft honey color. 100 per cent. American.

Colored print, medium folio, dated 1861, *Winter Morning* by Currier & Ives; clear impression.

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Claw-ball Cherry Chippendale Chair

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ANTIQUES packed in cases or vans.	LIVERPOOL LONDON and MANCHESTER	Any U. S. A. Port.	2/9	cubic foot.

This rate includes delivery from Station to Packing Warehouse, Packing, Delivery to Steamer, and Freight to Port.

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in Copper, Brass, or Black finish, $10.50

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Write for Catalogue on Lighting Fixtures

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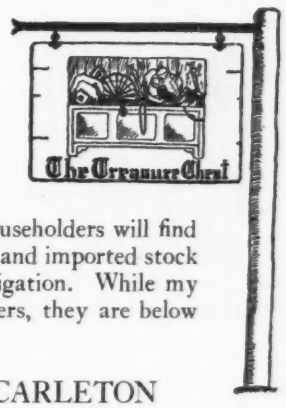
English Antiques

IN A CHARMING COLLEGE TOWN



DECORATORS as well as householders will find my personally selected and imported stock of antiques worthy of investigation. While my prices are net to all purchasers, they are below current urban quotations.

LOUISE PORTER CARLETON

4 Occom Ridge Hanover, N. H.

Antiques and Decorations

American and English Interiors

CATHERINE CHASE

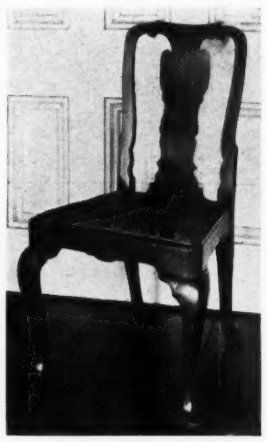
31 CLINTON STREET, BROOKLYN, N. Y.

Rare and beautiful pieces have been acquired during the summer months.

A pair of fire screens, English lacquer, gorgeously embroidered.

An American pie-crust table — all original, and, like all else sold from this Studio, a genuine Antique.

A QUEEN ANNE SIDE CHAIR IN WALNUT (*Circa 1720*)

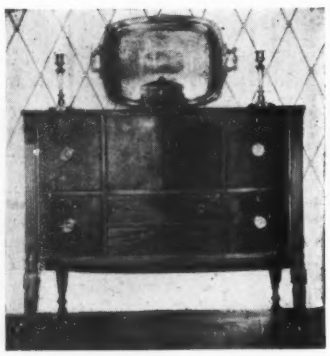


The Antique Galleries of

RICHMOND ART COMPANY

Grace at First

RICHMOND, VIRGINIA



Mahogany Salem-type sideboard (4-foot). Mahogany tea caddy. Two compartments. Sheffield candlesticks. (Illustrated)

Silver-plated tray, 22 x 18 inches. (Illustrated)

EMMA FENNO STRINGER

125 Charles Street — Boston, Mass.

WITH patient searching, Ohio continually yields many fine and unusual antiques. Ohio has long been known as a source of fine old blown glass, pressed glass, flasks, and other forms of rare glassware. My intention was to feature in this advertisement a specific piece of old glass, but I find my stock is so large and so varied in its good things that it will not be doing justice to it to mention just one piece. Therefore, I suggest that you write me regarding your needs, or better still, that you drive out into this beautiful country to see for yourself what I have here in this little old house.

Grace Black

EUCLID AVENUE, WICKLIFFE, OHIO

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Coöperation also with dealers and decorators

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CHINESE ORIENTAL RUGS

at Attractive Prices

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On Boston Post Road
SHOP OPEN AFTERNOONS AND EVENINGS

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Chest-on-Frame, of curly walnut, in original condition — one item from a good collection.

You are invited to visit my home, furnished with American and English antiques. I have illustrated some of these in a folder. May I send one to you?

MRS. HARRY F. SMITH
Bethlehem Pike and Valley Green Road
WHITEMARSH, PENNSYLVANIA
Telephone, 3540

THERE IS NO TIME LIKE THE PRESENT

THERE isn't a day passes that we do not hear this remark, "How I wish I had begun collecting antiques before! I begrudge all the lost opportunities."

Ten — twenty — thirty years from now, people will be saying the same thing.

Avail yourselves of the present opportunity.

Buy while prices are low and selection possible — *Now.*

There is scarcely a home which does not need an addition or a replacement. The Webster Place Antique Shop has a remarkably large collection of antiques, moderately priced.

Webster Place Antique Shop

90 MILES FROM BOSTON ON THE DANIEL WEBSTER HIGHWAY

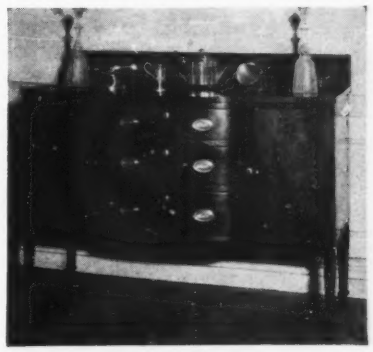
DINNER AND TEA

Southern Maryland
Sheraton Side Board

Mahogany, original condition

(*57 inches long*)

$300



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Mrs. Cordley

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Certified of the Period

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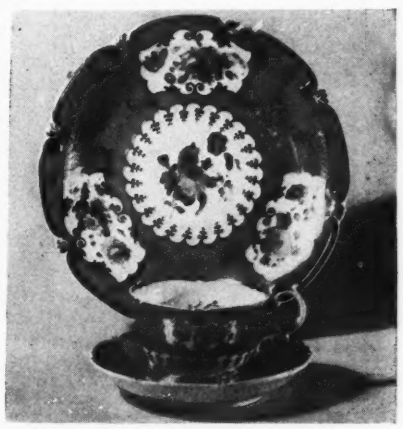

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We have an extensive collection of rare china. Many pieces are marked, and the collector will find an interesting assortment from which to choose.

Also old jewelry and glass; genuine Waterford candelabra.

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Dedication to the FIRST American Edition
To The
AMERICAN ACADEMY OF ARTS AND SCIENCES
This Edition
OF PERRY'S ROYAL STANDARD ENGLISH DICTIONARY
(Being the First Work of the Kind printed in America)
INTENDED TO FIX A STANDARD FOR THE PRONUNCIATION of the ENGLISH LANGUAGE
Worcester, January 1, 1788 ISAIAH THOMAS

PRICE $25

Helen Fitzmaurice Wendell
Bloomfield Hills Antique Shop 266 South Woodward Avenue
In the Village of Birmingham, Michigan

CHEST-ON-CHEST
Redding, Conn.

UNTIL
October
First

Rare pieces of the early American period in furniture, china, and glass, at reasonable figures

CHEST-ON-CHEST
56 Washington Mews, New York City
Off Fifth Ave., at Washington Square

OPEN
October
Fifteenth

An Early Piece in Maple

Queer little bow-fronted chest, of unusual interest and charm.

34¾ inches high, 40 inches wide.

$300

Dorothy Reed
WHITEMARSH, PA.
On Bethlehem Pike, 3 miles north of Philadelphia city line

1770 - OLD FORGE INN - 1926

ANTIQUES
MALVERN, PENNSYLVANIA

An unusual American Chippendale Hunting Board, or Side Table. Circa 1760. Measurements: Height, 26½ in., length, 45 in., breadth, 25 in. Apron on front and ends.

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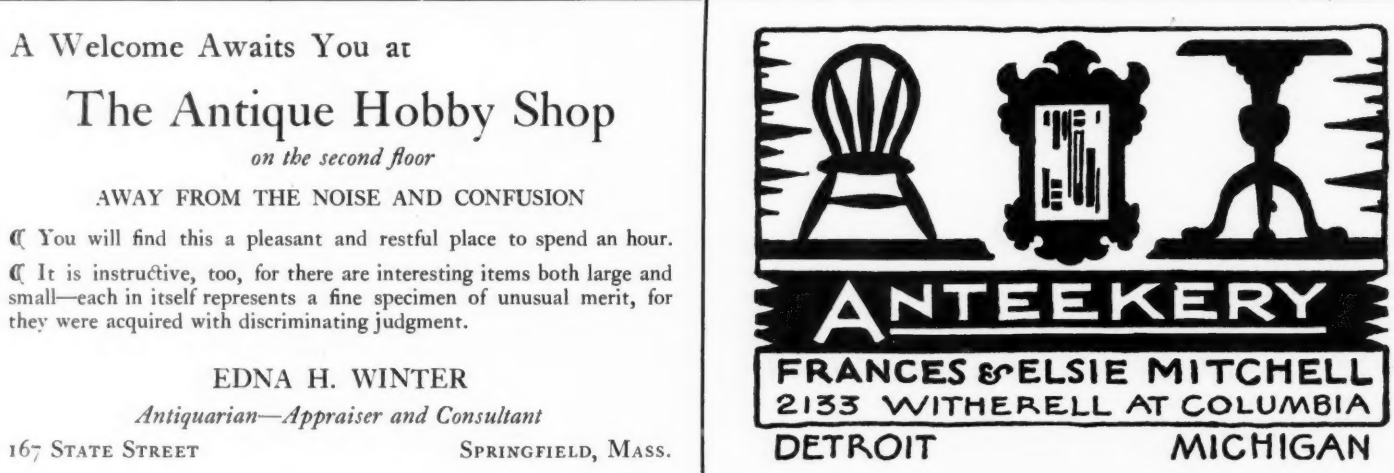
on the second floor

AWAY FROM THE NOISE AND CONFUSION

¶ You will find this a pleasant and restful place to spend an hour.

¶ It is instructive, too, for there are interesting items both large and small—each in itself represents a fine specimen of unusual merit, for they were acquired with discriminating judgment.

EDNA H. WINTER
Antiquarian—Appraiser and Consultant
167 STATE STREET — SPRINGFIELD, MASS.



BRONZE BUST *of*
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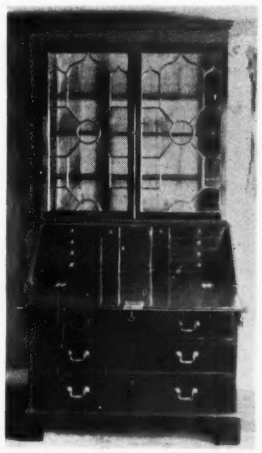

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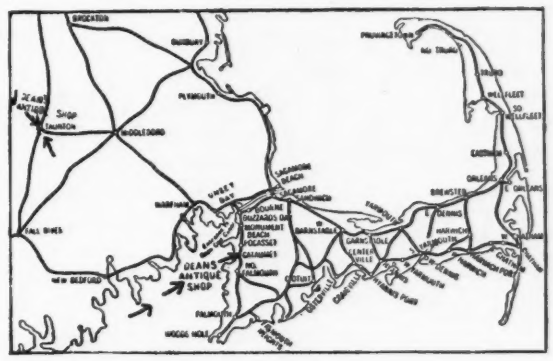

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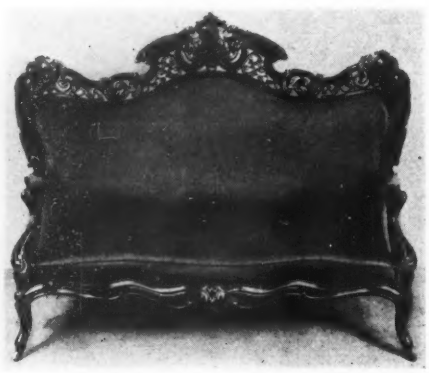

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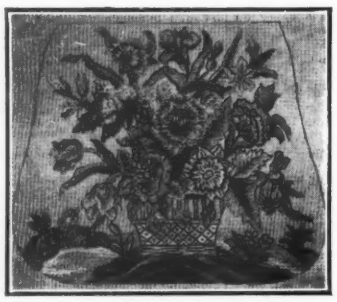

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NEEDLEPOINT BELL-PULLS, PILLOW AND stool tops; wool pictures; large patchwork quilts, all colors; crochet spread, shell pattern, dated; piecrust trays; day beds; pair single-spool beds in the rough, $45 crated. NORAH CHURCHMAN, Rural Lane, Mt. Airy, Philadelphia, Pa.

PEWTER — AMERICAN MARKED. COMPARAtive rarities. No. 296.

ANTIQUE SALE, OCTOBER 7TH AND 8TH, at ANTLERS CLUB on Lincoln Highway, one mile west of Coatesville, Pa., opposite Air Port, of rare antiques. Lowboys, Hepplewhite and Sheraton sideboards, bow-back and other settees, grandfather, Terry, steeple, and other clocks. Corner cupboards, bureaus, high chests, blanket chests, wall cupboards, slant-top desks, tilt, Dutch, end, and drop-leaf tables, card tables. Windsor chairs, 150 chairs, mostly sets of six. Lanterns, lamps, copper and brass kettles, hitching posts, dishes, stove boxes, rare lot of miscellaneous antiques. This will be one of the outstanding antique sales of the East. Acres of free parking. Good eats.

HALF-DOZEN ASSORTED ANTIQUE PLATES $3; half-dozen open-work fruit plates, $9; 7½-inch pink lustre plates, $8. EMERSON, 14 South 39th Street, Philadelphia, Pa.

15 MEXICAN WAR SERIES. N. CURRIER. 1846-1847. List on application. No. 295.

36 OLD BOTTLES AND FLASKS, REASONABLY priced. No. 293.

SET OF CARVED CLAW-AND-BALL CHIPPENdale chairs, 4 side and 2 arm. Made in Wales, about 80 years ago; very reasonably priced. No. 294.

SENTIMENTAL JOURNEY THROUGH FRANCE and Italy, by M. Yorick. Published 1801. *Dance of Death*, by John Holbein. Published 1788. *Essay on Woman*, by John Wilkes. *Poor Will Almanac*, by J. Crukshank, 1811. *Father Abraham Almanac*. Published 1775, in Philadelphia, by John Dunlap. Pittsburgh Directory, 1819. Bill for 4 shilling, 6 pence. Issued by Provincial Convention of Maryland at the City of Annapolis, 1775. No. 292.

SHERATON LOCKER, CHERRY, PERFECT original condition. $85. HARRY CUNNINGHAM, Warrensburg, N. Y.

MISCELLANEOUS

WE SEARCH PRECIOUS *ANTIQUES*, YOUR noble ancestors. Specialties: Dutch and French lines; lost heirs; genealogy; history; law. Circular. VALENTINE RESEARCH STUDIO, 319 B Street, S. E., Washington, D. C.

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. Repairing and piping all garden leads, etc. 896 Third Avenue, New York City.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: THE SCOTCH ANTIQUE SHOP, 818 North Central Avenue.

LOS ANGELES: *JOHN GUIDOTTI, 1009-11 East Eighth Street.

CONNECTICUT

BRIDGEPORT: *HENRY H. TAYLOR, 287 Washington Avenue.

GREENWICH: *FREDERICK DENSON & SON, Post Road.

NEW HAVEN:
*GALE ELECTRIC COMPANY, Bethany Center, Naugatuck Road Reproduction Lighting Fixtures.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.

PLAINVILLE: *MORRIS BERRY, 80 East Main St.

REDDING: *CHEST-ON-CHEST.

RIDGEFIELD: *THE NOOK, Lydia S. Holmes.

STAMFORD: *EDITH RAND, Boston Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *MRS. ETHEL BALL STANIAR, 1019 Park Avenue.

ILLINOIS

CHICAGO: MARY DIMERY, 117 East Chestnut Street.

QUINCY: MRS. DON HOOVER, 505 North Eighth St.

WAUKEGAN: *WESTMEAD ANTIQUES.

KENTUCKY

LEXINGTON: *KATHERINE TURNER, 127 West Second.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets. Antiques.
MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.

BANGOR: THE THREE GABLES, 204 Broadway.

BAR HARBOR: *GORDON DUNTHORNE.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street (Brick House).

NORTH BRIDGETON: THE FLAG WALK, Antiques, Waterford Road.

ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.

WALDOBORO: *WARREN WESTON CREAMER.

SKOWHEGAN: FYSCHE HOUSE, 224 Madison Avenue.

MARYLAND

BALTIMORE:
*PERRY W. FULLER, 22 West Franklin Street. Old Prints.
*JOHN G. MATTHEWS, 8 East Franklin Street.
*MISS STUART OLIVIER, 930 North Charles Street.
*ROBERT F. SKUTCH, 813 North Charles Street.

GEORGETOWN: KITTY KNIGHT HOUSE, Eastern Shore.

MASSACHUSETTS

AMHERST: DICKINSON-BAGGS TAVERN.

BOSTON:
*NORMAN R. ADAMS, INC., 140 Charles Street.
*BIGELOW KENNARD COMPANY, 511 Washington Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.
*GEORGE C. GEBELEIN, 79 Chestnut Street, Old Silver.
*MRS. CHARLES MINOT HAYDEN, 80 Chestnut Street.
*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.
*HYMAN KAUFMAN, 238 Newbury Street.
*ROBERT LEAVITT, 44 River Street. Reproduction Lighting Fixtures.
*ELLIS LEVENSON, 265 Newbury Street.
*GEORGE N. MCMAHON, 33 Charles Street.
*MURPHY & BEERS, 115 Newbury Street.
*NEW ENGLAND ANTIQUE SHOP, 75 Charles Street.

*New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut Street.
*Old Russia, 16 Arlington Street.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, Boylston at Arlington Street.
*H. Stone's Antique Shop, 301 Cambridge Street.
*Emma Fenno Stringer, 125 Charles Street.
*Robert C. Vose Galleries, 559 Boylston Street. Old Paintings.
*Yacobian Brothers, Inc., 821 Boylston Street. Hooked rugs.

BROOKLINE:
*H. Sacks & Sons, 62–64 Harvard Street.
*The Treasure Shop, 417 Washington Street.

BUZZARDS BAY:
*W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.

CAMBRIDGE: Helen M. Shevlin, 118 Trowbridge Street. By appointment.

DEDHAM: Louise L. Dean, 293 Walnut Street.

EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.

EAST SANDWICH: *Eugenia Hatch, Twin Gables.

EDGARTOWN: *The Spinning Wheel Antique Shop.

FITCHBURG: *Gertrude B. Cushing, The Old House, 682 Main Street.

FRAMINGHAM: *Wallace Nutting Studio.

HARWICH PORT: The Shed Shop, Doane Road, L. Josephine Doane.

HINGHAM: *Daniel F. Magner, Fountain Square.

HYANNIS:
*Eugenia Hatch, Twin Gables.
*The Treasure Shop.

IPSWICH: *Ralph W. Burnham, 126 High Street.

MARBLEHEAD: *King Hooper Mansion, 5 Hooper Street.

MARSHFIELD: *Careswell Shop.

MARION: *Mrs. Mary D. Walker, Front and Wareham Road.

MATTAPAN: *H. & G. Berks, 1276 Blue Hill Avenue.

MEDFIELD: Medfield Antique Shop, West Main Street.

NEW BEDFORD: *Mrs. Clarke's Shop, 38 North Water Street.

NORTHBORO: *G. L. Tilden, State Road.

ORLEANS: *The Sampler, Monument Road.

PITTSFIELD:
*Miss Leonora O'Herron, 124 South Street.

PLYMOUTH: Ye Bradford Arms, 59 Court Street.

SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.

SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.

STOCKBRIDGE: *The Old Corner House, Edward A. Crowninshield.

TAUNTON: *Alton L. Dean, 60 Harrison Avenue.

WABAN: Edith G. Meissner, Antiques, Aunt Lydia's Attic, 795 Chestnut Street.

WENHAM: *The Ox-Bow Cottage.

WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.

WESTON: *The Priscilla Shop, 651 Boston Post Road.

WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

BIRMINGHAM: *Bloomfield Hills Antique Shop.

DETROIT:
*Anteekery, 2133 Witherell Street.
E. J. Bemis, Antiques, 917 East Jefferson.
*Old Russia, 3002 West Grand Boulevard.

GRAND RAPIDS:
*Sign of the Griffin, 20 North Union Street.

ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th Street.

NEW HAMPSHIRE

FRANKLIN: *Webster Place Antique Shop.

HANCOCK: Fuller Homestead.

HANOVER: *Louise Porter Carleton, 4 Occom Ridge.

HAVERHILL: Montgomery House, Dartmouth College Highway.

LAKEPORT: Rebecca Chilcott Jackson, Parade Road, Early Authentic Antiques (near Laconia).

SUNCOOK: Hill Acres, Antiques, Daniel Webster Highway.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.

CHATHAM: *The Old Gray House, Grace Hamblen, 142 Main Street.

CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.

ENGLEWOOD: *Mrs Stanwood E. Flitner, 301 Lydecker Street.

FREEHOLD:
*The House with the Brick Wall.
*Richmond's Antique Shop.

HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.

LIBERTY CORNER: *Beryl de Mott.

MENDHAM: Phoenix House, American Antiques.

MONTCLAIR:
The Little House, Mabel C. Osborne, 324 North Fullerton Avenue.
*Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
*Ye Corner Cupboard, 43 South Park Street.

MOORESTOWN: Richard W. Teste, 236 West Main Street.

NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.

PARSIPPANY: *The Dutch Kas, State Highway.

PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.

PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.

SPRINGFIELD: *Mrs. Edward Mosher, South Springfield Avenue.

TENAFLY: *Old Dutch Homestead, 256 Tenafly Road. Antiques, Hand-Loom Weaving.

WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.

BROOKLYN: *Catherine Chase, 31 Clinton Street.

BUFFALO:
Pohlman's Antique Shop, 767 Michigan Avenue.
*George B. Tyler, Inc., 104–8–10 Chenango Street.

CORTLAND: *The Sampler, 53 Prospect Terrace.

DUNDEE: *Jemina Wilkinson Antique Shop.

KINGSTON: Aaron Cohen, 317 Wall Street, Phone 2610.

MILBROOK: The Milbrook Antique Shop, Franklin Avenue.

NEW HARTFORD: *James and L. Dean, 1 Genesee Street.

NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.

NEW YORK:
*Norman R. Adams, Inc., 155 East 54th Street.
*Alman & Company, 590 Fifth Avenue.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Bailey & Griffin, Inc., 578 Madion Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*A. L. Brandon, 12 East 37th Street.
*Bristol Company, 319 East 62nd Street.
*Viola Root Cameron, 521 Fifth Ave., genealogist.
*Chest on Chest Antique Shop, 56 Washington Mews.
*The Clapp and Graham Company, 514 Madison Avenue.
*Frederick A. Conningham, 121 Madison Avenue. Old Prints.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*Elizabeth Dick, 34 West Eighth Street.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th Street.
*Esmond Gallery, 1061 Madison Avenue.
*I. Freeman and Son, Inc., 71 West 45th Street. Old Silver.
*Gaza, 527 Madison Avenue. Old china, glass, and jewelry.
*Ginsburg & Levy, 815 Madison Avenue.
*Alice Gwynne, 49 East Ninth Street.
*Howard & Company, 18 East 56th Street.
*L. Jaffe Antique Shop, 855 Lexington Avenue.
*Kraftwoven Shop, 9 East Eighth Street.
*Kennedy & Company, Prints, 785 Fifth Avenue.
*Lans, 554 Madison Avenue.
*Little Treasure Shop, 131 East 60th Street.
*Malter and Co., Inc. 368 Cathedral Parkway.
*H. A. & K. S. McKearin, 21 East 64th Street.
*Murray Hill Art Shop, Inc., 865 Third Avenue.
*Lucie Newman, Inc., 685 Madison Avenue.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Florian Papp, 684 Lexington Avenue.
*Plaza Art Galleries, 9 East 59th Street. Auctioneers.
*Wm. H. Plummer Co., 7 East 35th Street. Old china and glass.
*Ronsard, 485 Madison Avenue.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 930 Madison Avenue. Hooked Rugs.
*Sam Serota, 393 Madison Avenue.
*W. & J. Sloane, 575 Fifth Avenue.
*E. J. Spicer, Inc., 639 Lexington Avenue.
*F. J. Van Reeth, 248 East 60th Street.
*Harriet Endicott Waite, 114 East 57th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Weymer & Young, 143 East 57th Street.
*Winick and Sherman, 686 Lexington Avenue.

PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.

PITTSFORD: *Ruth Webb Lee, 89 South Main Street.

PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.

SCHENECTADY: The Valley Shop, 14 North Church Street.

WALLINGTON: *Mary Lent.

WHITE PLAINS: *Westchester Antique Shop, 57 West Post Road.

OHIO

COLUMBUS:
Old Homestead Antiques, Inc., 655 East Main Street.
General Grant Antique Shop, 1415 North High Street.

WICKLIFFE: *Grace Black, Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.

BETHLEHEM: *A. H. Rice, 519 North New Street.

BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.

BROWNSBURG: Schuyler Jackson, Jericho.

CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.

DOYLESTOWN: Mary B. Atkinson, 112 East State Street.

EPHRATA: Musselman's Antique Shop, Highway, Route 5.

ERIE: Ritter's Antique Shoppe, 356 East Ninth Street. Miscellaneous line.

GETTYSBURG: Mrs. F. H. Clutz, 159 Broadway.

GOODVILLE: *The Cheyneys.

HAVERFORD: *W. J. French, 539 Lancaster Avenue.

LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.

MALVERN: *Old Forge Inn.

MUNCY: *The Little House on the Farm.

NORRISTOWN: *Catherine's Tea House & Antique Shop.

PENNSBURG: *A. J. Pennypacker, 501 Main Street.

PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*Harry A. Eberhardt & Son, 213 South 11th Street.

*Samuel T. Freeman & Company, 1808 Chestnut Street. Auctioneers.
*William D. Morley, Inc., 1924 Chestnut Street. Auctioneers.
*Martha de Haas Reeves, 1624 Pine Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
*Woodville & Company, 2052 Locust Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. B. Cookerow, 265 King Street.
SELLERSVILLE: Ira S. Reed, 81 North Main Street.
TULLYTOWN: The Brick House, J. Fabian Cooper.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*William Ball & Son. Reproduction of old brasses.
*Frances D. Brinton, Oermead Farm.
The Loft, Julia Darlington, 418 North High Street.
WHITEMARSH:
*Dorothy Reed.
*Mrs. Harry F. Smith, Bethlehem Pike and Valley Green Road.
YORK:
Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.

RHODE ISLAND

PROVIDENCE: *Greycroft, Bertha B. Hambly, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster Street.
WAKEFIELD: *Greycroft, Bertha B. Hambly, Matunuck Point Road.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
NEWBURY: *The Ox-Bow Antique Shop.

VIRGINIA

FREDERICKSBURG: *The Quarters.
RICHMOND:
*The Antique Galleries of Richmond Art Company, Grace at First Street.
*W. L. Parker, Drewry's Mansion.
*H. C. Valentine & Company, 209 East Franklin Street.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*Gordon Dunthorne, 1726 Connecticut Avenue, N. W.
*George W. Reynolds, 1742 M Street, N. W.

CANADA

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J. S. Sheldon, 125 Aldersgate Street. Antique Silver.
*Spink & Sons, 6 King Street, St. James.
MANCHESTER: *The British & Foreign Carriers, 62 Market Street.

ITALY

FLORENCE: *John Guidotti, Lung'arno. Soderini 9 to 11.

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We wish to announce a change in the policy of the Company in this country. After September, 1930, we shall conform to the practice of our English houses, and sell at retail as well as at wholesale. Without in the least impairing our usefulness to our dealer and decorator customers, this will enable us to meet the demands of visitors to New York and Boston who have no trade connections, as well as other collectors who like to buy direct from an original source of supply.

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This season we are fortunate in our ability to offer many fine English pieces purchased while prices have been so favourable. A recent visitor remarked, "I have seen many antique collections in the East but none that can compare with what you are offering." Furniture, china, silverware and Sheffield are now in our display.

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